

Unfolding Some Rigvedic Features Using Question-Answer Format

By VR Patil (email: vrpmet@yahoo.com)

Introduction: I have already written seven essays on **Rigved** and that are listed below;

1. **Rigved & Indus-Saraswati Valley Civilization: Inking the Link**
2. **Rigved: Cracking the Mysteries Using Griffith's Translation**
3. **Rigvedic River Saraswati: A Reflection of “The Struggle for Water”**
4. **Why Rigvedic River Saraswati is not a Mythical River (A Short Note)**
5. **Rigved : Solving a Puzzle of The Dasas and Dasyus**
6. **Rigvedic Aryans : An Example of “The Mistaken Identity”**
7. **Probable origin of Avestan People**

In the present article, a format of series of Questions and Answers has been used to highlight the important features of **Rigved**. This has been done just to keep up the interests of the readers. The structured Questions and possible Answers would also provide better insight about the topics.

To probe different rigvedic features properly, here I am using four main tools that are described below;

1. **General Observation:** Focus on the contents of the selected hymns/verses to know the intents of the composers and also find out the probable circumstances under which a particular composer has expressed his views on the said character/event.
2. **Simple Logic:** Systematic examination of the information available about the various events/characters mentioned in the text, and then tries to establish a link between them to bring out similarities /dissimilarities or propose the order of the events in the best possible way with the presentation of supporting evidence and valid argument.
3. **Analysis of Data:** Critical examination of the Compiled Information on the selected characters present in the rigvedic text, correlate the results of assessment with other features or incidences reported elsewhere and then draw proper inference.
4. **Common Sense:** Justifying a thing/event using general awareness and conventional wisdom wherever applicable or use of practical approach to analyse the things in a proper perspective, and quoting examples of similar nature found elsewhere in support of the statement made or a stand taken/view expressed.

Griffith's Translated “The Hymns of Rig-Veda” is the main source of information on the various Rigvedic Features reflected in present article. But the general information on various topics has been taken from many sources including Internet.

Q-1. How would an investigative approach help us in uncovering many characters of Rigved?

Ans: There are many characters in **Rigved** which appear to be debatable, brain teasers/ riddles, and hence, make it very interesting to read and understand. The Important Characters are classified as: the **Deities**- some Deities are the Natural forces but others are the imaginary figures like Indra, Visnu, Nasatya etc; the **Adversaries/Demonic** characters- Vrtra, Ahi, Vala, Dasas, Dasyus, Rakshasas etc; the **Human-beings**- the Priests, various Tribes and their Leaders, herders, Craftsmen, Panis(traders) etc; **Animals** – Horses, Cows, Bulls, Sarama, Sheep, Goat, birds, Camel etc; **Plants/trees**-Asvattha, Grass, Khayar, Shisam, Soma etc; **Non-living things**- Water, Soma juice, Milk, Grtra, Ratha, earthen pots, wood, weapons, food items etc; the **Rivers** - Saraswati, Sindhu, Parusni, Asikni, Vipas, Yamuna, Ganga, Sarayu, Gomati, Kubha, Rasa etc. Out of these, some characters do figure more often in the text, but some appear occasionally only.

If we go by word to word translation of the rigvedic text, then in one sentence itself, **Rigved** can be defined as- “It is a poetic composition in ancient Sanskrit language that revolves around a typical ritual called as Yajna/Sacrifice”. But if we really want to get the true picture of **Rigved**, then we need study it (not just read) using an investigative approach, as it can only provide better insight about the Rigvedic Text. To do so, first it becomes necessary to treat some questionable/ambiguous characters of Rigvedic Text as the mysteries; then start collecting all direct and indirect references present in the various hymns about them, apply logical way of thinking; convert some of them as the main clues/evidences; tie all loose ends scattered here and there; analyse them in proper context and use them in solving the rigvedic puzzles. When we apply this technique in a proper way, then the picture that was earlier appearing very confusing/hazy would become clearer.

Now, as an example, take a close look at selected verses of **Rigved** that provide description on the birth of Supreme God; **Indra**. Two Verses tell same story, Rv-3.48, 2 -3 and Rv-7.98, 3 mentions that when **Indra** is born, at the time of birth itself, to get revitalised, **he** drinks **Soma** juice.

This means to say that, before character **Indra** was created by the Priests, **Soma** juice was already known to them and they used to consume it regularly. In other words, Mythical God **Indra** can consume **Soma** only when, it exists prior to **his** conceptual birth.

Let the characters be imaginary or real, by using **Simple Logic**, in some cases, still we can find out relative order of the events mentioned in the **Hymns of Rigved**.

A good parallel to the concept of **Soma** drinking **Indra**, is the animated story of a fictional but cartoon character “**Popeye the Sailor**”, who drinks **Spinach** to get energized.

Now we shall use same methodology to evaluate the under mentioned phrases or terms that have been repeatedly used by the different composers of the different mandalas of **Rigved**.

Seven Sisters and **Five tribes** are the two most common phrases, frequently used by the composers of various mandalas of **Rigved**. It is generally believed that the phrase; “**Seven Sisters**” represents a group of the seven rivers that used to flow in the territory where the rigvedic priests lived and their names are- Saraswati, Sindhu, Sutudri, Parusni, Vipasa, Asikni, and Vitasta. Similarly, the phrase; “**Five Tribes**” denotes the names of the five tribes, who lived separately, intentionally clubbed together by the different Poets, just to show that since beginning of the rigvedic period they belonged to one category, but are different from the Bharatas. **Five tribes** include- Anus, Druhyus, Purus, Turvasas, and Yadus. As per the information available in **Rigved**, for all practical purpose, they are considered as the independent entities but are linked to a common character which has been clearly identified as *Nahusa* in Mandala-6. The Mandala-wise Data Collected from the rigvedic literature on the similar terms has been presented below;

1. Sapta Sindhu/ Seven Sisters/Seven Sindhus/Seven Rivers/Seven Floods/Seven Mothers:

1(8), 2(2), 3(2), 4(2), 6(1), 7(3), 8(6), 9(4), 10(4)----- [2]

Probably, river Saraswati was the eastern border, and river Sindhu was the western border of the Sapta-Sindhava region that included other five rivers flowed in between i.e. Sutudri, Vipasa, Asikni, Parusni and Vitasta.

2. Panch Jana/Five tribes/Five races/Five peoples/Five regions:

1(3), 2(1), 3(2), 4(1), 5(2), 6(3), 7(3), 8(3), 9(5), 10(8)----- [2]

The scholars have divided **Ten Mandalas of Rigved** into two classes- the Early Mandalas or Old books, and the Late Mandalas or New books. Mandala -2, 3, 4, 6 and 7 are generally accepted as the Early Mandalas and Mandala- 5, 8, 9, 1, and 10 are treated as the Late Mandalas. When we take this classification into consideration, and then focus our attention on the Data compiled on the Two Phrases i.e. **Seven Sisters** and **Five Tribes**, based on the presence of these two terms in the Early Mandalas, it can be safely concluded that, the composers of the all Early Mandalas were definitely aware of the seven rivers and five tribes. Hence, there is nothing wrong in believing that, since beginning of the rigvedic period, the rigvedic Priests and Bharatas were living independently, but away from the five different regions where the Five Tribes were enjoying settled but independent lives, and through their countries, some of the Seven Rivers used to flow regularly. Also, the very existence of these two terms in the Late Mandalas clearly manifests that the new Poets too, continued the tradition of their ancestors and used these terms in their compositions often. In other words, the ancestors of both; the rigvedic Priests/Bharatas, and Five Tribes were surely connected to each other in the past, and would have shared some common things like location, language, culture etc, but got detached due to some reason that is not given in the text.

If it was not so, then the composers of different mandalas would not have shown their attachment frequently by way of using these two phrases/terms (*Sapta Sindhu* and *Panch Jana*) throughout the rigvedic era.

Q-2. What is Yajna? What was its purpose during Rigvedic time?

Ans: Yajna is an ancient Vedic ritual performed in front of sacred fire with chanting Mantras. It actually means an act of worship and devotion, a method of offering oblation, and sacrifices. Yajna, a practice of worship devised by Rigvedic people, was generally performed in an open-air.

From the various Rigvedic Hymns, it is clear that Yajna was initially introduced to please the Deities to overcome the main problems of water scarcity being faced by Rigvedic society. As almost all civilisations were developed and prospered on the banks of various rivers, water was and has been the most important factor in the survival of the people of different era.

Since ancient time, Yajnas were also performed to live in harmony with the nature, to solve various problems faced by the society, to fulfil the desire of noble/royal persons, to honour the respectable persons of the society; and to pray for well being of all human beings so that each one would experience peace, prosperity and plenty in day to day life.

Though the Yajnas were formulated mainly for the well being of the society as a whole, but after the collapse of Indus Valley Civilization (during the period -1500 to 600 BCE), variants of Yajnas such Ashvamedh, Putrakameshti,, Rajsuya etc. would have been introduced as the need base modifications or innovations in the later period. It appears that, most of these new Yajnas were exclusively designed for Noble/Royal/Rich people for their personal benefits or glorifications. In true sense, these Yajnas can be termed as **Fancy Yajnas**.

In other words, as the world moves forward with time, many need-based changes take place, and that are construed as the progress of the society.

Q-3. What could be the origin of Yajna? How relevant is the Yajna ritual to Rigved?

Ans: The origin of Yajna could be traced to Wild land Fire or Forest fire that occurs in nature. Brainy people of the pre-rigvedic era would have watched wild fire several times. As we know, wild fire causes destruction of living things including vegetation/ plants, birds, animals and human-beings also. Rigvedic people would have thought when God **Indra** becomes angry due to some reasons; he directs Agni /fire to initiate action against the living things and to kill them as an ultimate punishment.

It is said that ancient man, after seeing a wooden log rolling down from a hill top to foot hill got an idea of inventing a wheel. Man first made a solid wooden wheel from a log and then

modified it to a spoked wheel. Similarly, after noticing floating of a broken branch of a tree on river water, first man got an idea to make a raft by tying many branches as a mode of water transport to cross the river and then invented the wooden boat. By extensively using Observations and Experimental techniques, Man has invented/discovered many things in the past and recent time also. Some early rigvedic people would have given serious thought over wild fire and tried to replicate this phenomenon on a small scale so as to please/pacify God Indra and other deities of their imagination. This proactive approach might have finally led in shaping Yajna as the earliest sacrificial ritual.

If we take a close look at Yajna formulation, it involved first taking a clue from nature, discussion among the likeminded people about the replication it on a small scale, composition of the hymns for worshipping various Deities, conducting actual experiment as per decided procedure, convincing other people, spreading awareness to other places and establishing it as a regular practice would certainly have taken a very long time. This can only happen in a society that has stability, peaceful living and maturity. As a lot of thinking had gone into formulating Yajna, definitely, it is not the design of any ancient barbaric nomadic tribe which kept moving from place to place. If we consider the first settlement in Indus Valley to have occurred around 3300 BCE, then around 1000 years would have already been elapsed before introduction of Yajna.

Yajna is the very soul of the **Rigved**. It was the Pivot around which whole life of the Priests used to revolve and the trend continued for several generations. It was a small scale replication of Wild Fire. Even today, wild fires do occur in various parts of the world resulting in the destruction of thousands of hectares/acres of forest, and cause uncountable numbers of deaths of birds/animals and also loss of human life but relatively, small in number. After observing wild fires for several years, the Priests started a ritual of Yajna with sacrifices of living things. Just to invoke the Deities with complete devotion and dedication, they first started drinking Soma juice, and then, also offered the Soma juice in the form of oblation to their favourite Deities. As Yajna was based on observation and experiment methodology, in present context, it can be termed as a scientific activity. It was religiously performed to solve various problems that were faced by I-SVC society.

Momentarily, if we take out Yajna from Rigvedic text, then there won't be anything left in it.

Q-4. Explain in brief whether the Rigvedic Deities were created first or Yajna?

Ans: As Yajna begins with the creation and praise God Agni, and other deities are invoked in a particular order as it progresses, it is quite natural, during the pre-rigvedic time itself; Priestly

Community would have created various Deities including Indra, at least two generations before the design of Yajna ceremony.

Some of the Rigvedic deities are the natural forces those were either physically seen or experienced during day to day life by the pre-rigvedic people. Deities can be classified as Cosmic(Antariksha/Celestial), atmospheric(Akash/Sky) or land based(Prithvi/Earth). Rigvedic deities include Agni, Usha, Mitra Varuna, Marut, Vayu, Surya, Earth, Pushan, Soma etc. But some of them appear to be purely mythical or imaginary that is created with some specific purpose e.g. Indra, Visnu, Nasatya/Ashvins, Bruhaspati, Savitr etc.

Q-5. Was God Agni worshipped during pre-vedic period? What is the role of Agni in Yajna rite?

Ans: Yes. In many ancient civilizations/cultures, fire/Agni was respected as the God, as it was useful as a protector or destroyer. Fire generates heat that was useful in cold winter and also provides light that was helpful in the night for improved visibility. Additionally, it was used for cooking food, as a weapon to keep away wild animals, and to attack enemies. Since Agni/fire, was the first key natural force brought under control by the human-beings, before formulation of Yajna rite, Agni would have been regularly worshipped by the people of pre-vedic society.

In **Yajna** ritual, **Agni** is believed to act as a messenger between cosmic/ atmospheric deities and the human-beings. It is also assumed to serve as a mouth to accept various sacrifices that are offered during Yajnas and also converts sacrifices into vapour state/fumes so that they would reach to unseen cosmic and atmospheric gods. Cavemen from ancient age on several occasion, would have seen in the forests that when the strong wind blows, causing dry branches of trees to rub one over the other, resulting in creation of fire. Hence rigvedic people would have believed that God Agni resides in the plants/trees. That is why in **Rigved**, trees are considered divine but infinite source of energy. In **Rigved**, **Agni** is termed as the friend and relative of man. The best part of the story is, though **he** is immortal, **he** lives among the mortals. As **Agni** is found in every house, **he** has been specifically designated as **Gruhapati**.

Q-6. What would have led to creation of God Indra?

Ans: In **Rigved**, Indra is categorized as an atmospheric but invisible deity who lives between the Heaven and Earth. Probably, the concept of Indra would have come from the **Mind and Body relationship** existing in human-beings. As we know that our body has many organs(Indriyas), but

out of these, only the external organs can be seen by anyone, and the internal organs remain invisible. It is our **mind**, which physically does not exist, and hence cannot be seen, but controls our body. Based on this analogy, during the pre-rigvedic time, **Indra**, the Supreme God, would have been created as **The Chief Controller** for all Gods (indriyas of Nature) by the wiser men of that era so as to bring all natural forces or powers under one control (principle of Unity of Command).

Earlier to creation of Indra, God **Varuna**(Cosmic god) would have been the Principal God for the Priests, but when **he** failed to exercise his power to control or regulate the natural forces, **his** status was reduced to as the caretaker of behavioural aspects in day-to-day life (both personal and social, **Rta**-the guardian and upholder of righteousness), and then land-based water management such as seas, rivers, lakes etc. Subsequently, God Indra was created through a thought process who was imagined to control all Natural Forces/Powers that are normally seen in the Atmosphere and on the Land, indirectly responsible for the survival and protection of the life on earth, and then to control the Gods as well. Please note that the Atmosphere/Akasha forms the interface between the Cosmos/Antariksha and the Earth/Prithvi. It was believed that for all practical purpose, Indra remains invisible/behind screen (similar to mind) in the sky, but when invoked, acts accordingly to fulfil the wishes of his devotees. Indra, probably means the Master of all Organs((Indriyas) of the nature.

Q-7. How do the composers of the Early Mandalas describe the Birth of Indra?

Ans: As, Indra, the character created by the pre-rigvedic Priests lately, would be fresh in the memories of the composers of the Early Mandalas, they would narrate the story of Birth of Indra in a better way. Hence, information available in some selected Hymns addressed to Indra from Mandala-2, 3, 4, 6, and 7 has been taken into consideration, and explained as under;

Mandala-2: Hymn **Rv-2.12-** describes that **He is just born** means Indra is the recent addition to the list of Rigvedic Deities but immediately takes over the charge as the protector of the Gods. This indirectly means, at that time, the Gods created earlier, were facing some problems and their existence was being questioned. It also says that Indra created air space between the Heaven and Earth; and by providing support to the Heaven prevented two worlds from collapsing on each other. Based on this description, **He** can be termed as the Atmospheric Deity. In other words, Indra does not come from Heaven to Atmosphere, but was intentionally created to fill the gap between the Heaven and Earth. Its other meaning could be, before Indra's arrival, there was a complete breakdown of the set order. Possibly, as per the earlier beliefs, **Varuna**, the Prime Deity of the Priests would be living in Cosmic zone. But when **He** failed to fulfil the expectations of the People those lived on Earth, then, **Indra** was created. This could become one of the oldest examples for

the famous proverb, “Necessity is the mother of Inventions”.

Mandala-3: Hymn **Rv-3.39**- Visvamitra, the composer quotes from the hymns of the earlier Priests/ his ancestors that, when Indra was born from the Heaven, came in white clad, shining clothing, drove away the darkness.

Hymn **Rv-3.48** : when **He** was born, immediately after birth, he tasted plant's milk/Soma juice.

Mandala-4: In Hymn **Rv-4.18**- the composer gives hint about an age old, but well known path, how Gods have come into existence or created i.e. through mother's womb after bearing each one of them for a long duration. In reality, all the Deities would have born out of the “**Thought Processes**” probably after a lengthy discussions; and deliberations; and after unanimity among the various Rishis/Priests. Hymn says that as soon as **Indra** was born, **He** filled both Heaven and Earth.

Hymn **Rv-4.22** describes that at the time of birth of **Indra**, both Heaven and Earth got shaken, flooding occurred means when some adverse conditions prevailed for a longer duration, and despite praying other deities, situation did not improve, then finally, **Indra** was created.

Mandala-6: Hymn **Rv-6.38,5**- tells us **Indra** is born for conquering might in full perfection.

Rv-6.59 informs that **Indra** and **Agni** are born from same father and mother, hence are the brothers.

Mandala-7: Hymn **Rv-7.28,3** – describes that at that time of birth **Indra**, both worlds (probably Heaven and Earth) got split/halved or separated. He was born with great strength for domination purpose. Like Mandala-4, here also Birth of **Indra** is related to occurrence of turmoil in the nature.

Rv-7.32,23- Poet says that, no one like **Indra** will ever take birth on the Earth or in Heaven.

Rv-7.53,2- Sage Vasistha tells that **Heaven** and **Earth** were born well before the birth all others and hence in a true sense they are the real parents of all Gods.

Rv-7.98,3 - Verse explains that as per his mother's advice, a new born Indra drinks Soma to acquire strength and fills the mid-air space. It means that, the Atmospheric Gods of the imagination of the Pre-rigvedic Priests, did not do the assigned jobs properly. This necessitated creation of **Indra**.

Summary: Though, story of birth of indicates, **Indra** is a son of Heaven and Earth but they happen to be the parents of all Gods means universal parents. As per **Vasistha**, Heaven and Earth are born before others. Although, at some places in composition, we find that Indra comes from Heaven, but all practical purposes, he is considered as the Atmospheric God. Also, the use of thunder-bolt (**Vajra**), in the thunder-storm, against the various enemies makes him atmospheric god. In Mandala-3 and 7, the composers convey that immediately after his birth, **Indra** drinks **Soma**, means both are inseparable and same story gets repeated all over the rigvedic text. **Soma** gives **Indra** necessary courage and strength to fight the powerful demons. Also **Indra** is described as brother of **Agni**.

Q-8. Describe the role of Vritra as a trouble creator? Why does Indra use Vajra to kill Vritra?

Ans: In **Rigved**, **Vritra** is treated as the enemy of all living things as **he** steals water from the Earth, meant for them. He is a fearsome serpent/snake who blocks up the rivers and stream, causing severe drought like situation all over. Hence some experts call rigvedic character, **Vritra**, as the **Personification of Drought** or adversary for all human-beings/living things.

As per Hymn **Rv-2.28**, the rivers on the land flow as per the order of **Varuna**. But when **Vritra** takes water of the world captive, **Varuna** has no answer for Vritra's act. **Vritra** is also called as “**Enveloper**”. At some places, He is described as the Footless, Handless dragon; **Ahi**.

The legend of **Vritra** is based on the blockage of water (manifested by a long duration absence of regular rain or even rain giving clouds in the sky, and then one by one, all streams /rivers of the region going dry), and capture of Sun that causes Darkness, presenting a gloomy picture of the area, where the Priests used to live.

Atri, Mandala-5 composer, in the Hymn **Rv-5.32**, addressed to **Indra**, has given indirect description about the dragon who has obstructed the floods, but it seems that the Poet has purposely not mentioned **Vritra** or **Ahi** by name anywhere in the Hymn. The **Danava** or **Dragon** has been described as the *Child of Mist (Miho Napatm- Rv-5.32,4)* sitting in the darkness, as if He sucks water vapours from the rain clouds that forms his heavenly food. Danava is a huge restless coiler /serpent who is also footless, evil speaking monster, who drinks sweets (probably means water), but never gets satisfied with his acts (indicating prevailing drought like situation due to no rainfall for many years and that has become a regular feature). Then **Indra**, the god of Thunder and Storms, uses his mighty weapon and kills the Dragon. In this Hymn, **Indra** is described as the **Lord of Five races**. Probably, this Hymn/ verse would have been composed after the **War of Ten Kings** when, after defeat in the war, all five Tribes of Nahusa, would have accepted supremacy of **Indra**, hence started invoking Him. Please note that, based on some references present in Mandala-5, it is generally considered as the overlapping mandala, meaning thereby, a part of it would have been composed during the period of composition of the Early Mandalas and a part, after Mandala-7.

At many places in **Rigved**, **Vritra** is defined as a serpent. Generally, it is seen that the Snakes just bite the bigger size animals/human, and immediately run away. But a Python gets coiled around a medium size prey such as Rabbit, Cat, Dog, Sheep, Goat or Calf, first makes it immobile by strangling, then swallows it slowly. At some point of time, near some water source, the Pre-rigvedic Priests would have seen many burrows of the serpents, and due to fear of snake/python, experienced difficulty in fetching water from it. In Mandala-5 (Rv-5.29,6) and Mandala-8(Rv-8.82,2), we find, **Indra** destroying ninety nine castles (Ant hills/burrows) of **Vritra**. Keeping this thing in mind, the Pre-rigvedic Priests would have developed the concept of demon **Vritra** as a huge serpent/python who seats in a coiled condition, and then sucks water from the rain-clouds present in the sky; or as

Ahi, lies on the ground, near a water source, in the form of an obstacle or a barrier, prevents the use of water by the humans/animals on daily basis (as if, blocks water flowing into the rivers and purposely makes all living things to suffer); or digs the channels (making burrows) and then intentionally diverts the water somewhere else, so that the people would face hardship. In short, in **Rigved**, **Vritra** is portrayed as the regular Rain-stealer(water sucker), Prisoner of rain or water streams (cows) or kidnapper of the rain clouds -**Evil Spirit in the form of Dragon**.

Drought due to scanty rainfall/failure of Monsoon and a diversion of regular flow of water of a river due to some tectonic movement are the natural processes. But the manner in which, the rigvedic composers have used their imagination and presented the story in the form of rigvedic text, maintained continuity of the several characters for more than 1200 years (rigvedic period), and then transferred the same from one generation to other through an oral method, for another 1000 to 1500 years to the precision of the frozen words/inscriptions is an extra-ordinary thing happened in the history of mankind.

In **Rigved**, **God Indra** is described to possess a very special but a potent weapon known as **Vajra** or **Thunderbolt**. At some places in **Rigved**, we find, Indra is also equipped with Bow and Arrow, Spears, and Mountain rocks/Stones that can be hurled on the enemies. But **He** does not use the same on **Vritra**. This is because, like **Indra**, **Vritra** is also invisible and infinitely bigger in size i.e. **Enveloper of the world**. Sometimes, He hides in the deeper locations. Hence, Normal Weapons such as Bow and Arrow or Spears even if, directed at Him may not even reach the places where He sits, would do no damage to Him. Therefore, to kill **Vritra**, **Indra** uses the most powerful weapon He has- **Vajra**/thunderbolt that was supposed to be created from the bones of Rishi **Dadhichi** using imagination earlier itself (but reflected in late Mandala verse:**Rv-1.84,13**). In other words, ***an Atmospheric God- Indra, uses an Atmospheric Weapon-Vajra/thunderbolt, to kill an Atmospheric Demon-Vritra***. This example clearly highlights the logical way of thinking of the pre-rigvedic Priests and continuity of the same during the formulation of the subsequent chapters of **Rigved**. Hence, the consistency in the imagination of the rigvedic Poets over a very long period, needs special mention and appreciation as well. Hats off to them!

Q-9. What is the basis of selecting Mandala-2 as the Earliest Mandala of Rigved?

Ans: Despite being the Shortest among the all mandalas, other factors which provide necessary clues in support of Mandala-2 as the Earliest Mandala are listed below and detail information on each point is given in the subsequent paragraphs;

1. Early Hymns addressed to Agni and Indra
2. River Saraswati
3. The composer

4. Absence of direct mention of name of any of the Five Tribes
5. Bharata-the tribe leader

1. Early Hymns addressed to Agni and Indra:

- The very first Hymn which is addressed to Agni, explains the origin of Agni out of Water(?), forests(wild fires) and from Stones (produced due to friction).
- In the same hymn, various Deities such as Indra, Visnu, Bramhanaspati, Mitra, Varuna, Amsa, Tvastar, Rudra, Marut, Pusan , Savitar, Bhaga, Rbhu, Aditya. Aditi, Bharati, Ila, Saraswati have been introduced to the listeners (now readers). Along with Goddess Aditi, Bharati, Ila & Saraswati are treated together in verse 11.
- It also says that Agni representing Aditya, has been considered as mouth to receive oblation, and Agni also acts as a tongue for the Deities to taste the various sacrifices offered by a Sage.
- Hymn 12, the very second hymn (first is Hymn-11) dedicated to Indra tells us that He is just born, but as the Chief God has taken the responsibility to protect the Gods and the People immediately after His birth.
- Various enemies such as Dasas, Dasyus, Danavas, Vritra/Dragon/Ahi, Vala etc. appear in the early hymns dedicated to Indra (Hymns-11,12). Also the names of major enemies of the Rishis such as Sambara, Pipru, Susna , Arbuda Vyamsa and Namuci are also found in Hymn-14 ; and Cumuri, Dhuni in Hymn-15.

2. River Saraswati:

Saraswati is the only river mentioned in this mandala. All other mandalas indicate presence of at least two or more names of the rivers either in active or passive mode. It means that, the composer of this mandala lived adjacent to river **Saraswati** only.

In the Hymn-41(Rv- 2.41,16) the composer has described the river in the shortest but the sweetest manner, “ **Best Mother, Best River, Best of Goddesses**”.

अम्बितमे नदीतमे देवितमे सरस्वति | (ambitame nadītame devitame sarasvati |)

In one literally stroke, the composer has brought out three different forms of the river i.e.

-Best Mother, Best River, and Best Goddess indicating it was very close to his heart.

3. **The composer: Grtsamadas**, the lead composer of this mandala, belongs to an old lot of the Priests whose ancestors would have been assisting the Senior Rishis like Angirases and Bhrgus while performing Yajna. But due to his poetic skill and hard work, he could establish himself an independent but renowned Rishi. But at some place, he has credited this aspect to river Saraswati.

Grtsamadas : 2(4) -----This means- in Mandala-2, Composer's name appear four times.

4. Absence of direct mention of name of any of the Five Tribes:

Though we find the term related to five Races in this mandala, but no name from the well known club of the five tribes is present. In other words, the composer of this mandala was living away from the regions, where Five tribes used to live, hence had no direct contact.

5. Bharata-the tribe leader :

It is generally agreed and accepted by most of the scholars that the Early five mandalas (2, 3, 4, 6 and 7) belong to **Bharata** tribe with whom the composers of these mandalas lived. As we know from the History that, a **Dynasty** is named after a person who establishes himself as a true but independent leader, and gets recognition from others as well. Now look at the data taken from **Rigved** about the various Kings of the Bharata clan [2].

Bharata: 2(3), 3(1), 4(1), 5(1), 6(2), 7(1)

Bharatas: 3(4), 5(1), 6(1), 7(1)

Devavata: 3(2), 4(1)

Devasravas: 3(2)

Divodasa: 1(3), 2(1), 4(2), 6(8), 7(1), 8(1), 9(1)

Srnjaya: 4(1), 6(2)

Sudas: 1(1), 3(2), 7(20)

Sahadeva: 1(4), 4(1)

Note- first number denotes Mandala number and a figure in parentheses indicates number of time a particular term appears in that mandala. Numbers shown in bold and underlined, are the names of probable Tribe leaders of Bharata clan of that specific mandala.

In Mandala-2, we find the term **Bharata** prominently (shown in bold number). Except the term, **Divodasa** (issue of **Divodasa** has been taken up separately), no other name of the individual king appears in this mandala. This means to say that, **Bharata-** the founder of **Bharata Dynasty**

was the leader of the tribe in Mandala-2. Additionally, very special phrase used by the composer to define special Yajna performed in the name Bharata; i.e. “**Agni of Bharata**” or “**Bharata's Agni**” is found in two verses of the same hymn (**Rv-2.7**) of this Mandala.

In case of Geared Automobiles (two or four wheelers), as soon as a vehicle is started, it is the use of first gear, that provides initial but necessary momentum or acceleration to it. But to increase the speed of a vehicle further, higher order gears in ascending order (2, 3, 4, 5 etc) are engaged in various steps. Similarly, in Rigved, we find the least number of hymns (43 Hymns) in Mandala-2 (analogy to first gear). Whereas, Mandala-1 and 10 which are believed to be the last two mandalas, contain 191 hymns each (top most gear).

Once the casual reference of a character **Divodasa** is kept aside, then, presence of the only name **Bharata**, automatically establishes, origin of the Family Tree of Bharata tribe to this Bharata.

The very first hymn of this mandala creates necessary background for Yajna ritual. Hymns 11 to 15 that are dedicated to **Indra** talk about reasons and conditions, prevailed before **His** birth. These hymns also explain typical characteristics of Universal Problem Creators i.e. rain withholder-**Vritra** , Obstructor of river path-**Ahi**, and Cow stealer- **Vala**. Also the names of the regular trouble creators experienced by the Priests while performing Yajna, such as Dasas, Dasyus, Sambara, Pipru, Susna , Arbuda Vyamsa, Namuci etc are found in these hymns. **In all probability, all the Deities and the Adversaries would have been named well before the start of Mandala-2 (during the pre-rigvedic period).**

Considering aforementioned aspects together, Mandala-2 becomes the best suited candidate as the Earliest Mandala of Rigved.

Q-10. Why is there an ambiguity about the character Divodasa?

Ans: Although, **Divodasa** is the tribe leader of Bharata tribe in Mandala-6, but the character is also found in many mandalas, and mandala-wise data collected [2] is given below;

Divodasa : 1(5), 2(1), 4(2), **6(8)**, 7(1), 8(1), 9(1)

A typical link among the characters **Divodasa**, **Athitigva** and **Sambara- trio**, is found in the some verses : Rv-1.112,14; Rv-1.130,7; Rv-2.19,6; Rv-4.26,3; Rv-4.30,20; Rv-6.31,4; Rv-6.43,1; Rv-6.47,22; Rv-9.61,2 covering some New and Late mandalas, which creates confusion.

At many places, the term, **Sambara** is associated with **Dasa**, but in the verse **Rv-6,31,4 Sambara** has been described as **Dasyu** as well.

Some experts say that, as **Divosdasa** has been described as a Pious person, it may be the name of a Priest who probably lived during pre-rigvedic period. Some scholars state that **Divodasa** and **Athithigva** are the names of same person. But at many places in **Rigved**, **Athithigva** appears

independent of **Divodasa** but with the characters **Kutsa, Ayu**.

Ideally, **Divodasa**, a tribe leader of Bharata clan, being warrior himself, would not need support from others to kill the Dasas and Dasyus. The only but direct reference of the composer killing the foes, is found in a verse **Rv-10.49,8**, but that too, with the help/encouragement of **Yadu** and **Turvasa**. But in the aforesaid verses, **Divodasa** appears to be a Priest who is in badly need of help to kill **Sambara**. Also the special term, **Agni of Divodasa**, appears in Mandala-8 (Rv-8.92,2), but not found in Mandala-6. Hence there is an ambiguity about the character, **Divodasa**.

Now take a fresh look at the famous Quote of William Shakespeare- “**What is in a name?**”

In the history of **France** country, starting from 5th century AD to 19th century, we find that several kings having popular names like **Louis, Charles, Henry** etc. have ruled the Country. But the historians have differentiated them by suffixing the Roman numbers, I, II, III, IV etc. Similar trend is also seen in case of the Rulers of **England**, wherein, the names such **Edward, Richard, Henry, William, Charles** got repeated over and over again, and the Roman numbers, I, II, III, IV have come handy for their proper identifications.

In case of history of Marathas, several **Peshavas**, ruled the **Maratha country**. **Balaji Vishvanath Bhat** was the **first Peshava**, designated by **Chatrapati Shahu** (Son of Sambhaji, and grandson of Shivaji). But his eldest son, **Bajirao** who became **second Peshava**, named his first son after his father, **Balaji Bajirao** but popularly known as **Nanasaheb Peshava**. Similarly, Bajirao Peshava's another son, **Raghunathrao** (Raghobadada) gave his father's name to his son - **Bajirao**. But the Historians, to differentiate them from one another, call them as **Bajirao-I** and **Bajirao-II (2nd)** respectively. **Earlier, at some places, a Grandson used to be named after his Grandfather.**

From the recent history of United States of America (USA), we come to know that the two American Presidents who happened to be father and son, have almost identical names i.e. **George Bush**. But some Media persons, popularly call Mr. **George H.W. Bush**, who became 41st American President as **George Bush Senior**, and his son Mr. **George W. Bush**, who served as the 43rd President of America, as **George Bush Junior**.

Based on information available in Rigved about the characters **Divodasa, Athitigva, Sambara**; there is enough room to believe that, other than the tribe leader of Mandala-6, **Divodasa** could be a name of priest who would have lived earlier to Mandala-2, and some way connected with an imaginary incidence of destruction of Sambara's castle or forts by invoking **Indra**.

As other than some mythical characters, no real character would have lived throughout the rigvedic period, appearance of the names of many such characters in different mandalas definitely causes confusion.

Q-11. Describe the typical features of “Five Tribes” that are found in the different mandalas?

Ans: As mentioned elsewhere, the terms similar to “ **Panch Jati/Five Tribes**” are found in many mandalas of **Rigved**. The rigvedic Priests have purposely bunched them together, indirectly indicating that, they have some common features among them, share a common originator, but at the same time, by referring to the term, **Five Regions**, the Priests also make it clear that, they lived separately at five different locations, but away from the residence of the Bharatas. It is very interesting to note that, there is no mention of any name from the club of the Five Tribes in Mandala -2, and 3. Still it is apparent that, right from the beginning of **Rigved**, the rigvedic Priests did keep a close watch on them, but did not disclose anywhere, **Why were they so much concerned about the Five Tribes?**

The verses that bring out typical features of the Five Tribes are described as under:

- No single verse from the Early Mandalas, gives the names of all five tribes, but a verse from the **Mandala-1**, which is second last mandala, indicates all the names together,

Rv-1.108,8 : If with, the Yadus, Turvasas, ye sojourn, with Druhyus, Anus, Purus, and Indra-Agni!

This is the only verse in complete rigvedic text that mentions all five names in one stroke. In another Late Mandala, i.e. Mandala-8, a verse Rv-8.10,5; exhibits four out of five tribes' name together and they are - **Druhyu, Anu, Yadu, and Turvasa**

- In **Mandal-6**, a verse **Rv-6.46,7** provides direct clue about the connection between the **Five Tribes**, and the originator, **Nahusa-**

Rv-6.46,7: All strength and valour that is found, Indra, in tribes of Nahusas, and all the splendid fame that the Five Tribes enjoy, Bring, yea, and all manly powers at once.

Mandala-wise, Data taken from [2] on the character, Nahusa is placed below,

Nahusa/Nahusas: 1(1), 5(2), 6(3), 7(2), 8(3), 9(2), 10(2)

Please note that in the three Early Mandalas, i. e. **Mandala-2, 3, and 4**; the term, **Nahusa** does not figure at all. In Mandala-2, and 3; **by name**, there is no direct reference of any **five tribes**.

Once the **Five Tribes** are linked with the character, **Nahusa**, then their connection opens up the new channels in the form of **Tribes of Nahusa** or **Nahusa's Tribe**, for the discussion about the other features present in the various mandalas that are related to them.

- It is generally accepted that man would have started worship of Fire/Agni a long ago. The ancient tribes who lived in different regions would have respected fire and held it high in some form or other as a cultural symbol. Fire worship was quite common in rigvedic culture that subsequently took the shape of Yajna, and in Zoroastrian religion also (Fire temple-as a symbol of God) as both cultures developed side by side, but at two different locations.

A verse from the last mandala, tells us about worship of Agni;

Rv-10.80,6: Races of Human birth pay Agni worship, men who have sprung from Nahusa's line adore him

A close look at the above verse reveals that, since beginning, the people who have originated from Nahusa, did worship Agni/Fire. It means, well before the commencement of **Rigved**, simple fire worship was being practiced by all pre-rigvedic people including the **Five Tribes of Nahusa**, but they were not attached to Yajna Practice as it was **devised by the rigvedic Priests during the later period, and did not believe in the Gods, Indra- Varuna, means were not under the influence of the rigvedic Priests. Same thing has been explained in a verse from Mandala-7.**

Rv-7.83,7: Ten Kings who worshipped not, O Indra-Varuna, confederate, in war prevailed not o'er Sudas.

Here, a group of ten kings actually includes the **Five tribes of Nahusa** and other five tribes whose names have been given in a verse **Rv-7.18, 7**; who do not worship **Indra -Varuna** at all. At some places in **Rigved**, they are termed as **Indra-denier**, or **Indra-less/non-believer** of Indra too.

In other words, **simple Agni worship** would have been **very old tradition of all the people who lived in the Sapta Sindhu** region. Some experts say that Fire worship was also prevalent in the Indus Valley Civilization. But the pre-rigvedic Priests probably introduced the Yajna rite, only after they got separated from King **Nahusa**. Therefore, during the period of the Early Mandalas, the Five Tribes of Nahusa, did not show any interest in Yajna ritual but did so, only when they were compelled by the Bharatas to do so (some early incidences of the participation of Purus, Yadus and Turvasas are present in Mandala-4 and 6).

**Rv-7.6,5: Him who breaks down the walls with deadly weapons, and gave the Mornings to anoble Husband,
Young Agni, who with conquering strength subduing the tribes of Nahusa made them bring their tribute.**

Above verse is taken from the Mandala-7, actually a part of the Hymn addressed to Agni, clearly points out that after subduing the Tribes of Nahusa, they were forced to bring their tribute.

- **But Mandala-5**, presents a new feature of the **Five Tribes** which is given in the verse below,

Rv-5.32,2: I hear that thou wast born sole Lord of heroes of the **Five Races**, famed among the people.

As such my wishes have most lately grasped him, invoking **Indra** both at eve and morning.

Above verse clearly indicates that now, the **Five Tribes** have started invoking **Indra**, means performing Yajna, which is a very special thing. Probably, this verse would have been composed after the War of Ten Kings. After their defeat in the War, the Five Tribes would have accepted the supremacy of **Indra**, and gone closer to the Priests.

Another verse from Mandala-5 tells the complementary story ,

Rv-5.12,6: He who pays sacrifice to thee with homage, O Agni, keeps the Red Steer's Law eternal;

Wide is his dwelling. May the **noble offspring of Nahusa** who wandered forth come hither.

Here the Poet calls the Five Tribes as the **Noble Offspring of Nahusa**, who are wandering here and there, but expects them come to the place of Yajna.

- **Mandala-8** informs that, though **Druhyus**, one of the Five Tribes, is not in action at all, still the Priests continued their old tradition of addressing them together. Based on the information available, it is clear that Anus, Turvasas and Yadus were in touch with the Priests on the west of river Sindhu. Occasionally, Purus from the east, would have come in contact with them.
- **In Mandala-9**, we find a casual mention of two of the Five tribes in the hymn **Rv-9.61,2** (Yadu and Turvasa). Also a reference of the people of Nahusa, celebrating all the victories achieved by them by performing sacrifices, is given in a verse, **Rv-9.88,2**.

Summing-up : To get the complete picture of the **Five Tribes**, it essential to know about the actual relationship between the **Nahusa** and the **Five Tribes**. The rigvedic Priests have clearly identified **Nahusa** as the originator of the **Five Tribes**. This development clearly reveals many new **things that would have remained secret otherwise**. A verse, **Rv-10.80,6** points out that the **Worship of Agni/fire is an age old tradition of the Nahusa's People**. This aspect might serve the basis for prevalence of fire worship in IVC and the Avestan Culture too. But the rigvedic Priests, when moved away from **Nahusa**, would have upgraded the **pure Agni worship**, subsequently, in the form of **Yajna**, by including various sacrifices based on their observations on the Wild/Forest fires. Since beginning of the Rigvedic text, the Priests showed affection for the Five Tribes, but went closer to

them after their defeat in the War of Ten Kings, and still continued to identify them as The **Five Tribes**. Despite parting ways by the **Druhyus** and **Anus** during the Late Mandalas, the Priests kept highlighting their ancestor, **Nahusa**, along with them, together as **Nahusa's tribe/people**, till the last mandala of **Rigved**.

Q-12. Why did the composers of the Early Mandalas completely neglect Yayati?

Ans: The character, **Yayati**, is present in the last two mandalas, i.e. Mandala-1 and 10. In Mandala-10, Yayati has been described as the **Son of Nahusa** and in Mandala-1, his name appears with the names of many personalities including **Nahusa**, who would have been his ancestors. Though in the Legends, **Yayati** has been described as the Father of **Druhyu**, **Anu**, **Puru**, **Turvasa**, and **Yadu**, who happened to be the names of the Five Tribes of Rigved, but no such reference is available in any mandala of **Rigved**. Hence, is not easy to get the direct answer for the addressed **Question-12**, but if we try to understand the psyche of the rigvedic Priests from the examples given below, then it would help us in knowing the reason behind the same.

Mandala-7 actually narrates the story of the Victory of king **Sudas** (Bharatas) and **Trtsus** over the group of **Ten Kings** that included the **Five Tribes of Nahusa**. Surprisingly, despite the champion in the war, **Sudas** and his **descendants play no active role in the subsequent mandalas of Rigved**, but it is notwithstanding that, some names of the **Five Tribes** frequently appear in the Late mandalas, though in reality, they are the **losers in the war**. Then **Questions arise, Why did it happen? Why did the Priests ditch the Bharatas after Mandala-7?**

In **Ramayana**, after **Rama** kills **Ravana**, he comes back to **Ayodhya**, and the story continues further, till his sons take over the kingdom. Similarly, in **Mahabharata**, when all **Kauravasa** are killed, **Pandavas**, as the conquerors, rule the **Hastinapur** for **some time and then hand over the reign to Arjuna's grandson, Parikshita**. On the contrary, in **Rigved**, despite victor in the War, King **Sudas** has unceremonious exit from the text, that too, once for all. This may be one of the rarest cases in the history, where, the winner goes missing in the subsequent parts of the text.

Possible reasons for undignified departure of **Sudas** from rigvedic text, are -

1. **Probably, he was disinterested in going to other places with the Priests, as the fighting several wars for many years, would have taken its toll and/or might have got wounded too.**
2. **As after the war, during his stay in Puru's land** for sometime, where he would have learned that his **ancestor Yayati**, had spent his last years there. Therefore, he would have decided, “enough is enough” and made up his mind to live and die in Puru's country.

Sudas's example provides sufficient hint that, when the rigvedic Priests used to get

disappointed with someone, due to some reason, they would develop permanent ill feeling/grudge about a character/person and used to keep in their mind forever.

Now, to get the proper answer for the said Question, it is necessary to consider all related features together, and then reconcile them, whether imaginary or reality.

To begin with,

Rv-1.31, the hymn from Mandala-1, provides a reference of the past event, clearly hinting that the **Earliest Angirasa** (**Pratham Angirasa** may be considered as the founder of Angirasa clan) carried out pure worship of Agni/fire during the time of pious **Pururavas**. The hymn also brings the old time noble personalities such as **Ila**, **Nahusa**, and **Yayati** on the common platform, indicating that during the pre-rigvedic time, the **Earliest Angirasa** would have served as the Priest for the ancestors of **Yayati**, who would have given many gifts to him. In other words, the **Earliest Angirasa** would have shared many common things with the ancestors of **Yayati** such as worship of Agni/cultural aspects, language, place of living etc.

Also, a verse, **Rv-10.80,6**; provides a strong clue that the people who sprung from **Nahusa**, adore **Agni** means, used to perform Simple Fire Worship as the part of their tradition.

But the verses from Mandala-7 point out that the **Five Tribes**, who are derived from **Nahusa**, do not worship Indra-Varuna, means that they do not perform Yajna/Sacrifice and are also termed as the Indra-less/ Indra-denier / Non-believer of Indra.

A verse from Mandala-10 **Rv-10.63,1**; brings out another story that **Yayati**, the son of **Nahusa**, performs **Yajna** rite, invites various Gods and offers sacrifices.

On one side, the Early Mandalas, reveal that the **Five Tribes** who are evolved from King **Nahusa**, do not show interest in **Yajna** and **Indra**, but on other side, the Late Mandala tells us different story, and that is, **Yayati** who is also Son of **Nahusa**, performs **Yajna ceremony**. Based on this hint, it can be safely assumed that **Nahusa**, the forefather of the **Five Tribes**, had no interest in **Yajna** and **Indra**, but **Yayati**, when started living separately from his father, got used to them.

This can happen only when, at some point of time, **Yayati** goes away from **Nahusa** and joins the **Priests** who would have already got detached from **Nahusa**, started living separately, and then formulated **Yajna** practice in a new area of residence, on the bank of **Saraswati**.

From a verse of Mandala-7 (**Rv-7.95,2**), we come to know that, at the time of king **Nahusa**, river **Saraswati** used to flow from mountain to ocean. During the period of Mandala-2 and 3, the Priestly community mostly lived along the bank of river **Saraswati**, but the composers of these mandalas, did not talk about this typical feature, also do not mention any **Nahusa** tribe by name. It means, **Vasishta**, the lead composer of Mandala-7, came to know about this fact, only when he visited and stayed in Puru's country after the War of Ten Kings, which would have been upstream area of the river **Saraswati**. In other words, at the time of **Nahusa**, though the **Priests** and **Yayati**

too would have lived together on the bank of river **Saraswati**, but at different location, far away from the **Nahusa's** kingdom, probably in the downstream region of **Saraswati**, somewhere adjacent to present -day Cholistan desert of Pakistan.

Some mischievous act or unethical behaviour of Yayati, would have compelled **Nahusa** to disown his son, and in distress, he would have joined the **Priests**, who had already gone away from **Nahusa** due to some serious dispute/argument (probably, creation of **Indra** as the supreme deity). In a new place of residence, **Yayati** after getting married to a daughter of some Priest, would have started a family life. **Bharatas** may be the descendants of **Yayati**.

Probably, after the death of Nahusa, Yayati would have tried to take over his father's kingdom, but king **Nahusa**, before his death, would have divided his kingdom into five parts (major area of Indus-Saraswati Valley Region), and handed them over to his five grandsons; **Anu, Druhyu, Puru, Yadu, and Turvasa**, by whose names, the rigvedic Priests identify their descendants. These five brothers lived separately, formed five different kingdoms in the Sapt-Sindhu region, automatically, became the originators of **Five Tribes**, but are always linked with **Nahusa** and **not Yayati**. When **Yayati** went to take over his father's kingdom, **Puru**, his youngest son, would have shown some consideration for him, and made aged **Yayati** a king for a few days. This story got reflected in the Legends that are composed during the later period, **as if**, young **Puru** exchanges his youth with the old **Yayati**.

Yayati's act of leaving his family on its fate, and going to the place of **Nahusa**, to acquire his kingdom, would not have liked by the Priests. **Yayati** had done same thing earlier also, left his earlier family in his father's place, and came to the Priests, he just repeated it again. Probably, this would have annoyed the Senior Priests of the pre-rigvedic time. Keeping in a view, hunger for power, and other behavioural aspects of **Yayati** in mind, the composers of the Early Mandalas, purposely neglected **Yayati** during their composition, and always presented a case that the **Five Tribes** are related to **Nahusa** and not **Yayati**. This is the typical mindset of the rigvedic Priests.

Similarly, during pre-rigvedic time, king **Nahusa** would have straightway rejected creation of **Indra**, as the Supreme Deity. This would have led to heated argument between the **Priestly Community** and **Nahusa**. During the last phase of Mandala-7, after the **War of Ten Kings**, when king **Sudas** refused to give company to the **Priests** for journey to the west, then he and his descendants were purposely neglected by the Priests in the subsequent chapters of **Rigved**.

This means to say that, whenever, whosoever, refused to toe the line of the hardcore Rigvedic Priests, they were either boycotted/ex-communicated or completely sidelined by the stubborn/hardliner Priests. Same thing would have happened with **Anus** and a section of **Bhrgus**, who would have finally decided to quit the I-SV region and shifted to present-day Afghanistan and formed independent **Avestan Culture** there that has many features similar to **Rigvedic Culture**.

The Uncompromising nature of the Priests made them head weight, hardliner. Probably, this is the main reason for ill-treatment given to Yayati, Sudas, and Anus/Bhrgus.

Q-13. What are the after-effects of the War of Ten Kings?

Ans: After-effects of the War of Ten Kings are as follows;

1. As per Mandala-7, a combination King Sudas and Trtsu defeats the army of the Ten kings, on the bank of river Parusni, but Sudas and his descendants, find no place in the **subsequent mandalas which is very unusual thing in the history of wars. This may be due to change of locations for the activities of the Late Mandalas, a major part of that occurs to the west of the river Sindhu, and probably, Sudas, after war had decided to settle in the Puru's land that was located to the east of Indus-Saraswati Valley Region but, around the river Saraswati.**
2. **Bharata Tribe**, which dominates the **Early Mandalas**, goes completely missing in the **Late Mandalas**, but some names from the Five Tribes club, appear more frequently, and they are **Yadu** and **Turvasa**. Presence of **Puru** tribe in some Late Mandalas, does indicate its association with the Priests. **Druhyu** are casually reported in some hymns along with other tribes, but as the sleeping/passive partner. **Anu** tribe is seen in action on a few occasions in Mandala-5 and 8, but gets disappeared from the rigvedic text after Mandala-8. After the War of Ten Kings, as the Priests moved to west of river Sindhu, in Mandala-5, 8, and 9 we find mention of many tributaries of the river **Sindhu**.

In other words, Bharata tribe, who was the torchbearer of Yajna ceremony (Bharata's Agni), during the Early Mandalas (Mandala-2, 3, 4, 6 and 7) is not at all seen in action during the Late Mandalas (Mandala-5, 8, 9, 1, and 10). But due to compulsion, from Mandala-4 onwards, one by one, the names of Five Tribes of Nahusa start appearing, occasionally taking part in Yajna activities. In the Late Mandalas, Turvasas, Yadus, and Purus play the important role in maintaining continuity and the rhythm of the Yajna.

Druhyus probably lived in isolation, hence are not found in action during the Late Mandalas. Anus, who participated Yajna rite on a few occasion during Mandala-5 and 8, probably moved out of I-SVR after Mandala-8, along with a section of Bhrgus, went in the west direction through Khyber Pass, and formed Avestan Culture there.

In short, after the War of Ten Kings, a newly developed love of the Priests for some of the Five Tribes of Nahusa is evident in the last Mandalas. At the same time, continuation of old habit of the Head-strong Priests, by way of ex-communication of their opponents, is also seen in the form of departure of **Anus** and some **Bhrgus** from Indus-Saraswati Valley Region to West.

Q-14 . What is the significance of Nadi-stuti Sukta?

Ans: In the two verse of the Hymn -75 of Mandala-10, the composer has mentioned names of the important rivers of the Indus-Saraswathi Valley Civilization (I-SVC). These two verses are popularly called as the **Nadi-stuti Sukta**. Strictly speaking, except verses 5 and 6, other verses of the **Hymn-75** are addressed to river **Sindhu**. Hence it is quite possible that these verses would have been inserted by the composer very late.

Rv-10.75,5: imaṃ me gaṅge yamune sarasvati śutudri stemam sacatā paruṣṇyā |
asiknyā marudvṛdhe vitastayārjīkīye śṛṇuhyāsuṣomayā ||

Rv-10.75,6: tṛṣṭāmayā prathamam yātave sajuh sasartvā rasayāśvetyā tyā |
tvam sindho kubhayā ghomaṭim krumummehatnvā saratham yābhirīyase ||

As name of the river Ganga appears first, and hence, there is possibility of composition these two verses on the bank of river Ganga, this cannot be rule out.

The special feature of **Nadi-stuti Sukta** is that, it begins with the names of the rivers from the Eastern region Ganga, Yamuna, Saraswati, Sutudri,Parusni and ends up at river Sindhu and its western tributaries. In other words, it directly provides information on the relative geographical positions of the various rivers of Indus-Saraswati Valley. For example, verse-5 clearly indicates that river **Saraswati** exists between two rivers i.e. river **Yamuna** to its east and river **Sutudri** to its west. But river Vipas of Mandala-3 and 4 is absent from the list and river **Vitasta** appears first time.

In **Rigved**, other than rivers, no other geographical feature can provide direct evidence about the various places where the rigvedic Priests would have lived or visited during the composition of the hymns. Hence, from the **Geography of Rigved** point of view, these two verses are very important to the rigvedic researchers. It can also be termed as a **Poetic presentation/picturization of the various rigvedic rivers that have been arranged from East to West, in a proper order, and can be considered as the only trustworthy Geographical Feature of the Rigvedic Text.**

As we see in many official functions, a member from the organizing committee proposes **Vote of Thanks** in the last. Similarly, here also, we find that a composer, by way of composing these two verses of the last mandala, on behalf of his ancestors, and on his own behalf, expresses

Vote of Thanks to all rigvedic rivers for their life saving support and love showered on all of them, during their stay on the banks in the past. By taking names, one by one, in a proper order, one way, the composer has expressed indebtedness and deep gratitude towards the rigvedic rivers.

It can also be termed as some sort of **Thanksgiving Ceremony** performed by the Priests on the bank of river **Ganga** to pay tributes to the rivers who looked after their ancestors earlier.

Q-15 . Why did the composers of Rigved call the river Saraswati as Goddess?

Ans: Before beginning actual answer for the aforementioned question, it is necessary to know the background behind the connection of the **Priestly Community** and the river **Saraswati**.

In Mandala-7, Sage **Vasistha** points out that (verse **Rv-7.96,2**), **Purus** live on the banks of river **Saraswati**, when banks become grassy means, mainly during rainy season. A verse, **Rv-7.95.2** of the same mandala, reveals the fact that, during the time of king **Nahusa**, river **Saraswati** used to flow from mountain to ocean. Also, **Mandala-1** Hymn, **RV-1.31** highlights the existence of pre-rigvedic/ very old connection of the Earliest Angirasa (here, Pratham Angirasa represents the Priestly Community of that time) with the Ancestors of **Yayati** (Pre-rigvedic names from the ruling class such as **Ila**, **Pururavas**, **Nahusa**, and **Yayati** appear in this hymn). It also talks about very old incidence, when the Earliest **Angirasa** performs pure/simple fire worship for pious **Pururavas**.

The very idea behind conducting above exercise, is to explain the fact that, during the rigvedic period, on the banks of river **Saraswati**, where **Purus** were living (as reported by **Vasistha**, after his visit to Puru's land), and in the same region, prior to **Puru**, **Nahusa**, the ancestor of the **Puru** would also have lived. It means to say that the North-east section of the Indus-Saraswati Valley region, where river **Saraswati** used to flow, was earlier occupied by the **Nahusa** and his ancestors, and then upon division of his kingdom among the Five Grandsons, it went to his grandson, **Puru** (probably, this area may be the part of present-day Punjab, and Haryana states where **Ghaggar** river flows, and on whose bank, excavations revealed presence of many Indus Valley sites). Based on the information available in Hymn **Rv-1.31**, it can be said that, during the pre-rigvedic time, along with **Nahusa**, the members from the pre-rigvedic Priestly community would have shared location of residence, language and the pre-rigvedic culture (pure fire/Agni worship). In all probability, it is in this area, on the bank of river **Saraswati**, the pre-rigvedic Priests, by observing Nature's activities, would have created various Deities by holding series of deliberations and discussions among themselves. There is no doubt that, the **Deities** mentioned in **Rigved**, are the product of the **constant thought processes** and got evolved well before the start of Rigvedic text. But when **Indra** was created, it caused friction/tussle between king **Nahusa** and the

Priests, that would have led to departure of the **Priests** from that region, and their subsequent settlement in the downstream region of river **Saraswati** (near Cholistan desert, a part of present-day Pakistan). Here, **Yajna** ritual would have been formulated by the pre-rigvedic Priests.

Please have a close look at the verse of Mandala-3 given below (Griffith's Trans.);

Rv-3.23,4: He set thee in the earth's most **lovely station**, in **Ila's place**, in days of fair bright weather.
On man, on **Apaya**, Agni! on the rivers **Drsadvati**, **Sarasvati**, shine richly.

Visvamitra, upon reaching **Ila's Place** (**Ila**-is the ancestor of **Nahusa**, and has been mentioned in hymn, **Rv-1.31. Ila's Place**- area named after **Ila**, but **Visvamitra**, when moved from south to north, along the river **Saraswati**, would have actually reached a southern part of **Puru's** country as described by **Vasistha** in Mandala-7), finding two more rivers (**Apaya** and **Drsadvati**) in that location, addition to **Saraswati**, described it as the best station/area on the Earth to live. In other words, the places where the rigvedic Priests and Bharatas lived earlier, were fed by river **Saraswati** only (Mandala-2). As water scarcity was being experienced by the people in the downstream area of river **Saraswati**, having seen two more rivers, **Visvamitra** would have got very much pleased, and fallen in love with that location. Hence, he called it as the best place to live on the Earth, in anticipation that sufficient water would be available there.

Since ancient time, well before the composition of **Rigved**, the ancestors of the Priestly community who lived on the bank of the river **Saraswati**, but in the Upper Stream region, during the regimes of **Pururavas** and **Nahusa**, were attached to the river. It is here, on the bank of river **Saraswati**, by closely observing activities of nature, using their imaginations, they collectively created various Deities, and also assigned different/ independent tasks to each of them. Therefore, during those days itself, the Priests would be crediting their Power of Thinking (creativity), and Expressions (oral presentation) to the river, and hence would have had very high respect for it. That is why, since beginning, they termed the river as the **Divine-being**.

In other words, during the pre-rigvedic period, for the Priestly community, the river **Saraswati**, would have been the source of inspiration for the development of new thoughts /new Ideas / Concepts and also for expressing the same in the form of spoken words (translating Ideas into speech/Vak) or Hymns. This tradition continued for several generations. The term, **Saraswati** (a flowing stream) faithfully represents continuity in Evolution and Expression of the New thoughts /Ideas. The earlier creation of the Deities', and subsequent formulation of Yajna ritual using observation and experimentation methodology, on the bank of river **Saraswati**, but at two different locations, would have made the Pre-rigvedic Priests to designate it as the inspirator and Goddess as

well. **Possessing excellent Observation Skills, Interpretation of the natural events applying Logic, tactfully Describing the natural events/incidences by using high degree of Imagination, and Presenting them in the oral form by creating Vocabulary(including some mystical characters) ; definitely reflect the Rigvedic Priests as the Knowledge orientated Persons.** Hence, much before the beginning of composition of the rigvedic text, they would have called the river as the best **Goddess** by choice, as it was physically present in front of their eyes, who nurtured several generations of their community, hence remained dearer to them.

Whether the rigvedic composers lived in the east or west, they lavishly praised the river **Saraswati**, and always had soft corner for it. Even though, it finally disappeared from the geographical map of I-SVC, the Rishis still called it as the Hidden River, joining the confluence of the rivers Ganga and Yamuna. What an attachment of the Priests to a river of the past!

Now we shall see selected examples of the Belief/faith of the People that exhibit speciality:

1. Every year, thousands of Buddhists from all over the world, visit **Bodh-Gaya** and pay their tribute to **Bodhi-Vriksha**(Peepal tree) under whom , **Siddhartha Gautama** got enlightenment.
2. **Saplings** of an **Apple tree**, whose falling fruit inspired **Sir Isaac Newton**, to discover the **Gravitational Force** already existing in the Nature, have been planted at many places in the world. Many Science believers faithfully call the grown up plant as the “**Newton's Apple Tree**”.
3. Since ancient time, River Ganga has fascinated many including the composers of Legends/Puranas, fiction writers, and Poets too. Hindi film songs writers/lyricists are also not far behind. Two such examples of Hindi film songs, that highlight the river **Ganga**, on the line of river **Saraswati** described in **Rigved**, as follow;

- i. मानो तो मई गंगा मा हू, ना मानो तो बहता पानी,

Mano To Mai Ganga Maa Hun, Na Mano To Bahata Pani .

It means, **if you believe, then I am Mother Ganga. If you don't, then just running water.**

- ii. गंगा तेरा पानी अमृत, झर-झर बहता जाए,

Ganga Tera Pani Amrit, Zar-Zar Bahata Jaye.

It means, Ganga your celestial water/Amrit/nectar, shall keep flowing forever.

Q-16 . Why did the Dasas and Dasyus disturb Yajna?

Ans: From the rigvedic text, it is clear that the **Dasas** and **Dasyus** used to attack Yajna site, and disturb the ritual. Hence, it becomes necessary to know more about the rigvedic Yajna.

To perform Yajna systematically, one needs to have a fire altar first. Fire altar is a temporary structure which is generally built using the mud bricks in an open space that houses fire of Yajna. In Yajna, wood or dried plant remains are used to kindle the fire. As per the procedure, Grtra or Ghee is added to fire to enhance its intensity. In Yajna, many items are offered to the fire one by one and hence called as the Sacrifice.

It is well known fact that due to its destructive power, everyone tries to keep safe distance from the Fire. Hence burning wood or fire would not attract the **Dasas** and **Dasyus** to the place of Yajna. In fact, it would deter them to go away from the place of Yajna.

Also, continuously chanting of Sanskrit Hymns/Mantras or Prayers would also not attract both as the **Rigved** informs us that they used to speak language that was not known to the Priests.

Then various food items kept near the fire for offerings are the only possibility that could attract them to the place of worship. Sacrificial items made from the food grains (or grass used for seating purpose) would mainly attract the herbivorous animals. But except bull, no other animal mentioned in rigvedic text, which lives nearby, shows any aggressiveness towards human.

When animal sacrifice is taken into consideration, then issue of attraction of the **Dasas** and **Dasyus** to the place of Yajna, gets resolved immediately. To sacrifice any animal, it is necessary to kill it first. Slitting a throat of an animal using a sharp bronze blade is one such possibility. Once the sacrificial animal is killed, then it was necessary to cut its flesh into small pieces as it is not possible to offer a big size animal like cattle in one piece to fire. The parts of the body that have little or no flesh such as legs, tail, carcass, head, horn, skin etc. would be kept aside. These parts would have acted as the source of attraction for them, to arrive at the **Yajna site**.

In **Rigved**, other than the **Dasas** and **Dasyus**, there is no character that attacks the Yajna sites frequently but also at different locations as well. The Priests used to feel that their presence, and

behaviour spoil the purity of rite. Therefore, the Priests used to hate them. Otherwise, the **Dasas** and **Dasyus** had no interest in Yajna, and also had no personal enmity with the Priests or the Various Tribes of Rigved including Bharatas, Anus, Druhyus, Yadus, Turvasas, or Purus. In other words, just to eat the remains of the animals that were killed for the sacrifice purpose was the sole, and only attraction for the **Dasas** and **Dasyus** to go near the place of Yajna. As a killed animal was meant for the Deities of the Priests, eating of its remains, used to annoy the Priests.

Q-17 . On the basis of the description available in Rigved, identify the real Dasas and Dasyus?

Ans: Among the scholars, there are different opinions about the terms, the **Dasas** and the **Dasyus** that are found in **Rigved**. Some scholars believe that **Aryans** were the outsiders in Indus Valley region, but the **Dasas** and **Dasyus** were the **original inhabitants /indigenous people** of the Indus Valley. Therefore, both used to hate, and attack the Priests.

Some say that the **Dasas** were a collection of tribes who had no interest in rituals of rigvedic people, and therefore, they kept safe distance from Yajnas.

Others comment that, the **Dasyus** were the group of people who had different religious beliefs than the Rigvedic Priests. Therefore, they were not interested in keeping contacts with the Rigvedic Priests.

Based on the several hints present in the Rigved, it can be safely interpreted that the **Dasas** and **Dasyus**, the **regular** but **personal enemies** of the Priests, were not the human-beings but belong to two different classes of animal kingdom.

Dasa: Dictionary meaning of the word, Dasa is a servant or slave. A servant obeys orders, and remains faithful to his Master. The most eligible animal which qualifies as Servant is a Dog. Dog was the first animal domesticated by man almost 12000 years ago. Since then, it has been serving mankind in many ways. Since ancient time, many cattle herders or shepherds keep the dogs so as to mark the movements of the herds, and also keep watch on other attacking animals.

In Mandala-2 of Rigved, the **Dasas** are described as “**Dwelling in Darkness**” means daytime place of hiding/living of the animal that resembles the domesticated Dog. In Mandala-7, **Dasa's** facial look/features have been compared with “**Bull Jaw**”. Mandala-5, points out “**Female Dasa**” leading a group of **Dasas** was present at the site of Yajna. Based on aforesaid description, the real **Dasa** can be identified as the **Hyena**, a nocturnal animal, hides in burrows,/natural stone caves during day time, and eats raw flesh.

Dasyu: Some experts have defined the term **Dasyu** as a “thief”, but its dictionary meaning is Pirate, Monster etc. **Dasyus** are described as, Anasa(noseless), krishnatvac(dark skin), Amanush

(do not follow human laws), Distant Dwelling, rite less etc. Based on these characteristic features, actual **Dasyu** is the **Vulture**, a bird found in many places in the world. Vulture is a powerful flyer, and makes its nest on mountain cliff or on tall trees (described as the **Distant Dwelling**).

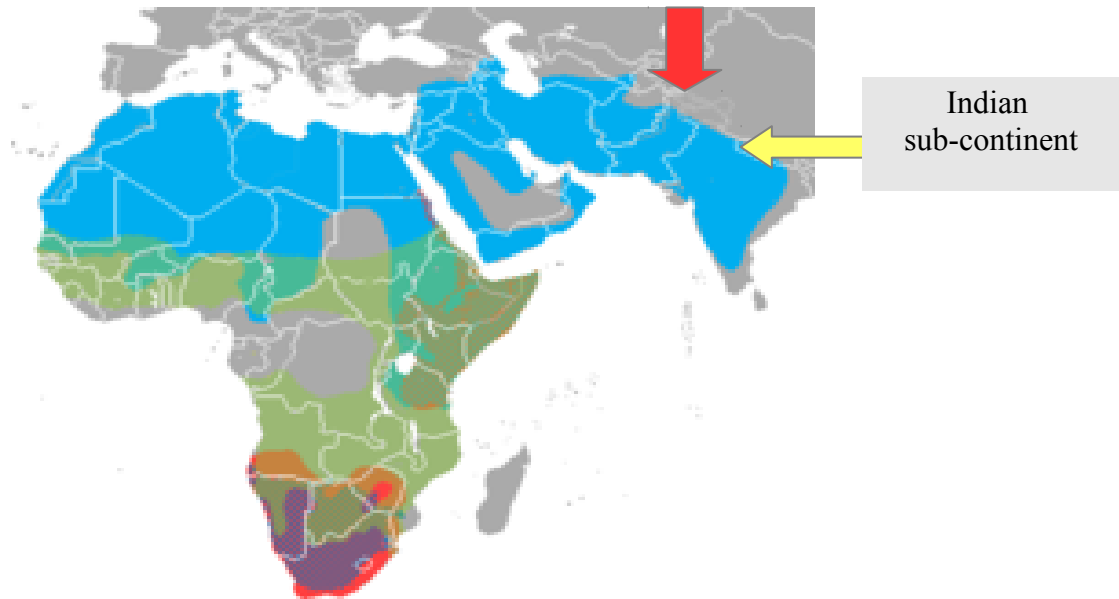
When we consider the **Hyenas** separately, we find them as the land based Mammals who generally move at night, directly deliver the babies and can eat both raw flesh and bones of the dead animals. When we take into account the **Vultures** independently, we see that they belong to a family of Bird, one of the most powerful flyers, usually active during daytime, lay eggs and can eat even decayed flesh of the dead-ones. But both have some common features as well. Basically, both **Hyenas** and **Vultures** are the excellent scavengers, make their dwellings in natural stone caves (Hyena) or cliffs (Vulture) in the mountainous regions. Both do not mind coming together to eat at one place and also in presence of other wild animals, sometimes human-beings too.

As both were uninvited guests, their presence, and behaviour at the site used to spoil the purity of Yajna ritual. Since well before the completion of Yajna rite, they used to start eating the remains of the animals whose flesh was meant for the Deities of the Priests' imagination, the Priests purposely termed these unholy trouble creators as the Asuras, Rakshasas/demons/devils/fiends etc. In other words, the two demonic or evil features mentioned in **Rigved** are nothing but the real **Hyenas (Dasas)**, and **Vultures (Dasyus)**. Just because the Priests could do nothing to them, they imagined that their Deities Indra, Ashvin, Marut, Agni etc would protect them from the evils. Occasionally, the Priests would have used burning wood to drive them away, hence in some verses, it is described that **Agni** provided the protection to **Arya**. But the Priests were unable to control the activities of a Vulture as it used to snatch a piece of flesh and fly away.

Regularly, the rigvedic Priests used to boast in front of the society leaders that, by just invoking the Deities in Yajna, they can control the nature's activities. In reality, they could not control the menace of the **Dasas** and **Dasyus**. Then, just to hide their incapability to control the **Dasas** and **Dasyus**, they used these typical terms, so that common people would not come to know about their cowardliness/timidness.

Surprisingly, the term **Dasa**, the most common enemies/foes of the rigvedic Priests is conspicuously absent in Mandala-9. Figure-1 depicts probable location (shown by red arrow) where Mandala-9 would have been composed. In the extreme cold mountainous terrain/region of North-western province of present-day Pakistan, generally, **Hyenas** are not found.

Figure-1. Habitat of Hyenas in Asia and Africa shown in Blue colour. (Figure source-Wikipedia)



However, the **Dasyus** are present in all mandalas of **Rigved**. Figure-2 exhibits, habitat of **Vulture** in the world map (shown in pale green colour). Except Australia, and Antarctica (shown in yellow colour), vultures are found all over the world. (Figures source- Wikipedia/Internet).



Q- 18. Why is the urban culture of Indus Valley, absent in the Rigvedic text?

Ans: The Hymns of Rigved are composed by various Seers/Sages/Rishis who lived ascetic life. As Yajna was the brain-child of the rigvedic Priests, throughout the rigvedic period, it remained very close to their heart. Their attachment grew to the extent that, Indra (also other Rigvedic deities), and Yajna became integral part of the life of the Priestly community. They had firm faith in

Yajna ceremony, used to believe that Yajna is the only solution to all problems of the society. Due to this, the day- to- day activities of the rigvedic Priests got centred around Yajna. Therefore, rigvedic text mainly talks about the everyday life of the Rigvedic Priestly Community that actually represents only a section, and not the complete society of the Indus-Saraswati Valley Civilization.

The Priestly community had common interests, and common objectives, and was closely connected to each other. Though various mandalas of **Rigved** talk about the regular contacts of the Priests with the tribe leaders, but that would have been mainly for Yajna activity. This is because, Yajna ritual used to provide them an opportunity to obtain gifts in the form of gold, cows, food grains etc from the Kings and other noble persons. I-SVC society would be having more heterogeneity, with the people from different backgrounds, social classes, and probably would be having different customs as well. Hence, the characters like Panis, herders, craftsmen, and names of various Kings/tribes are present in the literature, but do not provide detail information on their way of life. Major rigvedic tribes are Bharata, Anu, Druhyu, Yadu, Turvasa, and Puru etc. who lived separately, would be having different lifestyle than the Priests, but that has not been reflected in the text. But when they fought the war on the bank of river Parusni, that part has been covered in Mandala-7. **Rigved** represents a lifestyle of the Priestly community only, who lived ascetic life on the banks of various rivers, kept moving from place to place to propagate Yajna ritual. Hence, we do not find the footprint of Urban Culture of IVC in it.

There are many famous personalities in the world, which lived ascetic life, and created Distinct Philosophical Cultures (Religions), but practically had no interest in Material Culture. Some of them are, **Gautama Buddha, Vardhaman Mahaveer, Jesus Christ, Prophet Muhammad, Adi Shankaracharya, Guru Nanak**. In fact, they did not have passion for material wealth, but had compassion for the mankind. Hence, they developed and presented ever-lasting wealth, in the form of new **thoughts** for the betterment human-beings. Siddhartha Gautama, a son of King Shuddhodhana, left his palace, and became Muni/Sanyasi (Buddha is also known as Shakya Muni). In early days, Guru Nanak used to donate a major part of his earnings from the traditional business, to the needy and poor people.

In contrast, take the case of **Emperor Asoka** now. After embracing Buddhism, during his regime, he took interest in propagating Buddhism in all directions, but his motives and methods were totally different from the ascetic people. **Siddhartha Gautama** left his kingdom, and became **Sanyasi**. Whereas, **Asoka** sent his children to Sri Lanka to spread Buddhism there, but did not leave his throne. Being powerful King, he also focused his attention on the development of typical material culture in the form of Stupas, Edicts, Pillars, etc. It is quite possible that, he would have got influenced by the Greek art of Gandhar region.

Q-19. List out the Rigvedic Hymns/Verses that bring out typical feature of the text?

Ans: Special Hymns/verses that reflect typical features, have been listed based on the Probable Order of the Composition of the Ten Mandalas of Rigved i.e. 2, 3, 4, 6, 7, 5, 8, 9, 1, and 10.

Mandala-2:

- **Rv-2.1:** provides information on the complete background of Yajna ritual. It also tells about the origin of Agni, its role in Yajna, and enlists most of the Deities present in the rigvedic literature in a very first attempt.
- **Rv-2.7:** highlights presence of **Agni of Bharata**” or “**Bharata's Agni**”.
- **Rv-2.12:** tells about Indra - *He is just born* means he has been created lately as compared to many other Deities.
- **Rv-2,20 ,7:** Dasas “Dwell in Darkness” means Dasas hide in burrows/ natural cave during day-time.
- **Rv-2.28 :** describes **Varuna** as the king, and the lord of many heroes, was the controlling authority before arrival of **Indra**, and the rivers on the Earth used to flow as per his directive.
- **Rv-2.41,16:** describes river Saraswati as the Best Mother, Best of the Rivers and Best of the Goddesses in a short but sweet manner.

Mandala-3:

- **Rv-3.1:** Describes **Visvamitra** as Soma's Priests.
- **Rv-3.23** informs that two Bharatas, namely Devasravas and Devavata are present at the place of Yajna. But term, **Devavata's Agni** confirms that he is the Leader of the Bharata's tribe. In addition to river Saraswati, presence of two more rivers, i.e. Apaya and Drsadvati makes Visvamitra happy, thinking that water availability would be better than the earlier place of living (in Mandala-2 location, only one, river Saraswati is present), hence he calls it the best place to live on the earth.
- **Rv-3.33 :** Highlights presence of confluence of rivers **Vipas** and **Sutudri**. Also incidence of Indra killing of Vritra and Ahi is reported.

Mandala-4:

- **Rv-4.1:** describes Agni's role as a messenger. Poet also requests Agni, being brother of Varuna, now he should help them in restoring the friendship with Varuna, as latter displeasure has caused trouble for everyone means no flowing water in the river.
- **Rv-4.16 to 19 :** tell the imaginary story, when Indra kills Vritra using bolt, at that time Mountain got shaken, and the Earth got trembled, then water that was blocked by dragon, started flowing everywhere. Ahi, who has besieged the water by digging channels, caused thirsty plains and desert like situation indirectly indicating river Saraswati is in bad shape and it stopped flowing completely due to some natural disaster.
- **Rv-4.22,3:** informs that when Indra is born, violent rush caused heaven and earth to tremble meaning thereby (similar to **Samudra-Manthan** story), when **Indra** was created by the Priests, there was some sort of disorder/turbulence in that region means the people were facing problems, and earlier king of God, **Varuna** became ineffective (possibly reflects paucity of water), then through serious thoughts processes, **Indra** was churned out by the pre-rigvedic Priests, using an analogy of **Mind and Body**. When they gave Him the status of Supreme Deity, and the Lord of living men, that would have caused friction between them and Nahusa. Earlier to Indra's birth, that region might have experienced Earthquake, and that got reflected into the verses related to Birth of Indra.
- Three out of five tribes' names- Turvasa, Yadu, and Purus appear in this mandala. Also Vamadeva, the composer, crosses river Sindhu and visits the rivers Sarayu and Rasa.

Mandala-6 :

- A verse, **Rv-6.33,3** tells both **Dasa**, and **Vritra** are the enemies of Aryans, and also the non-believers of Indra. Hence, brave **Indra** needs to strike down them.
- **Rv-6.45,31:** mentions river **Ganga** first time means the composer would have moved to east of river Saraswati. This can be judged from the Hymn **Rv-6.27**, wherein, **Abhydvartin Cayamdna** , a king of the unknown tribe comes in picture with the new names of two rivers- **Hariyupiya** , and **Yavyavati**.
- A verse **Rv-6.46,7** establishes direct connection between the **Five Tribes**, and the originator, **Nahusa**.
- **Rv-6.61**, dedicated to **Saraswati**, and in verse-14, the composer requests the river not to refuse water/milk so that the people would continue to stay along her banks,

would not go to **distant countries**. It means, probably at that time, water in the river was not available throughout the year.

Mandala-7 : This mandala mainly talks about the **War of Ten Kings**, i.e. a war between King Sudas and Trtsus on one side, and a combination of ten Kings that **includes Five Tribes of Nahusa**.

- **Rv-7.18** : gives systematic account of the War of Ten Kings. Rv-7.18,16 describes the five tribes as the **Indra-denier means non-believer of Indra**.
- **Rv-7.83,7** : informs that, Ten kings, in reality do not worship Indra-Varuna means perform no Yajna.
- **Hymns, Rv-7.95**, and **Rv-7.96** are addressed to river **Saraswati** who tell current story of Purus live on the Grassy bank of Saraswati, and also **indicate past story that during the regime of Nahusa, Saraswati used to flow from mountain to ocean**.
- **Verse, Rv-7.99,4** tells about a new feature of Dasa i.e. **Bull Jawed Dasa**.

Mandala-5:

This mandala forms an interface or a coupling between the Early and Late Mandalas.

This is because, it contains some typical features that are found in the Early mandalas, and they are- presence of **Bharata**, **Yajna** on the bank of river **Saraswati**, presence of rivers **Yamuna**, and **Parusni** which are very much part of **Mandala-7**. Hence it can be said that some part of this mandala would have been composed before finishing of **Mandala-7** and some part after the **War of Ten Kings**. Additionally, we find the river **Sindhu** and its western tributaries that signify movement of the Priests to west of river **Sindhu**, probably, after the war of Ten kings.

- **Rv-5.32**: Provides proper description of the acts of imaginary Vritra/Ahi but without naming it. Similar to Python, the dragon sucks water from the rain-cloud, and causes drought like situation. This is best possible explanation present in **Rigved** about an action of a footless, coiled serpent who is nothing but **Vritra**. In the same hymn **Indra** has been described as the **Lord of Five races**, means after the defeat in the War of Ten Kings, five tribes have gone closer to the Priests, and have accepted supremacy of **Indra**.
- **Rv-5.29,10** reports that Dasyus are noseless/Anasas who are also hostile speakers.
- **Rv-5.30,9** indicates presence of female Dasas/Stri dasa at the site of Yajna.
- **Rv-5.86,2** exhibits that now Indra-Agni has become the lords of **Five Fold people**.

Mandala-8:

This is the only mandala in **Rigved** that begins with very first hymn dedicated to **Indra**. This may be due to the fact that after loss in the **War of Ten kings, Five Tribes** would have accepted supremacy of **Indra**, and would have started attending **Yajna ritual**. **This has already been reflected in the some verses of Mandala-5**. Among the all **Late Mandalas**, it is very special mandala as it contains many special features that are reported first time in rigvedic text, including introduction of several new terms/ words/names, some of them would have come from the west.

- A verse, **Rv-8.21,8** highlights that king **Citra** lives on the bank of river **Saraswati**, indirectly means, majority of the people/Purus would have shifted to east, and a few people are still residing in the region where **Saraswati** flows.
- Hymn **Rv-8.46** first time indicates presence of **Camel**.
- Though **Pakthas** are first time found in **Mandala-7** but there, they are described as the enemy of Bharatas/Rishis. In the verses **Rv-8.22,10**; and **Rv-8.93,10** **Paktha** is projected as the friends of the Priests.
- A verse **Rv-8.54,4** covering **Saraswati** and **Sapta Sindhavah** terms that are found in **Avestan literature** as **Heraxavati**, and **Hapt Hendu** respectively.

Rv-8.54,4: pūṣā viṣṇurhavanam me sarasvatyavantu sapta sindhavaḥ

- A verse **Rv-8.70,11** describes, **Dasyus** as **Amanush, Anya-vratam, A-yajvanam** mean inhuman/barbaric, follow other norms, which do not perform Yajna, and climb mountain very easily.
- **Rv-8.101,14**; first time mentions the term, **Pavamana** clearly manifests, it has to be pre-dated of Mandala-9.
- Presence of four out of Five Tribes i.e. Anus, Druhyus, Turavasa, and Yadus.

Mandala-9 :

- Frequent presence of the words **Soma Pavamana** in this mandala makes it **Soma mandala**.
- As **Soma** and **Pavamana** dominate the complete show, other Deities have secondary role in it.
- The region for the compilation of this mandala is the extreme North-west corner of the Indian sub-continent, indicated by the presence of Rivers **Sindhu, Rasa, Arjikyā**, probably the coldest part of **Indus-Saraswati Valley Region**, where **Soma** plant is found on the mountainous terrain.

- **Dasas** are conspicuously absent, but **Dasyus** are present in this mandala.
- Use of wool cloth as a sieve to filter out unwanted things from the pressed **Soma** to designate it as **Pavamana** means **purified one** is the speciality of this mandala.
- Casual reference of two out of five names of Five Tribes and Nahusa's Tribe too.
- Passive references of river **Saraswati**.

Mandala-1:

The second last mandala contains 191 hymns in total, but covers both regions represented by rivers **Sindhu** and **Rasa** of the West, and river **Saraswati** of the East, indicative of the transition period, means, the people were moving from one place to other, probably from west to east.

- It has three **Apris** hymns i.e. **Rv-1.13**, **Rv-1.142** and **Rv-1.188**.
- River **Sindhu** has been mentioned 25 times, and in **Rv-1.122,6**; the Poet has typically addressed **her** in a Masculine gender (**His**).
- Three Verses, **Rv-1.3,10 to 12** glorifying river **Saraswati** that appear to be very similar to the hymns dedicate to it in Mandala-6 and 7.
- Hymn **Rv-1.31** tells very old story of the Earliest Angirasa (Pratham Angirasa) performing simple Agni worship for pious **Pururavas**. This hymn points out that pre-rigvedic time, the Priestly community used to live with the ancestors of **Yayati**.
- **Rv-1.63,4** points out distant dwelling nature of the Dasyus.
- **Hymns Rv-1.162** and **Rv-1.163** are addressed to **Horse** which is the speciality of this mandala, as in no other mandala, we find proper wordy picture of the real Horse including its sacrifice. This also manifests the late arrival of **True Horse** in **I-SVC**.
- Hymns- **Rv-1.154**, **Rv-1.155**, and **Rv-1.156** addressed to **Visnu** (**Rv-1.155**, in combination with Indra) equates him **Indra** and then defines him as supreme power as if **he** takes over the charge/duties from **Indra**.

Mandala-10 :

Similar to Mandala-1, this last mandala also contains 191 hymns. As that of Mandala-1, mention of River **Sindhu**, **Rasa** of the West, and river **Saraswati** of the East this mandala also represents. transition phase, means west to east movement of the people.

- There are two **Apris** hymns in it, **Rv-10.70** and **Rv-10.110**.
- References of River **Sindhu** in **Rv-10.64,9** ; **Rv-10.65,13** ; **Rv-10.66,11**; and **Rv-10.75** (Nadi-stuti Sukta). Hymn **Rv-10.75** (excluding two verses of Nadi-stuti Sukta) gives the best possible description of the river in the complete rigvedic text.

However, two verses of **Nadi-stuti Sukta** cover various rivers from east to west of the total rigvedic region where the rigvedic Priests would have stayed/visited.

- Through the verses **Rv-10.17,7 to 10** addressed to **Saraswati**, the composer requests **her** to give food, health, wealth. Similarly, in a verse **Rv-10.30,12**; the composer tells that **her** wealthy waters are required to gain him intellect, Amrita and longer life.
- A verse **Rv-10.38,3**; portrays that throughout the rigvedic period, there was an ongoing fight between the Believers and non-believers of Indra, projecting that there are some Aryans /people who do not believe in Indra.
- Two hymns, **Rv-10.83** and **Rv-10.84** are addressed to God **Manyu**. Although the term, **Manyu** is generally, referred to **Indra** in many mandalas of **Rigved**. But His very special status in these two hymns, may be due to terming **Indra** as **Angra Mainyu**, a Demonic character or Evil Spirit by the Avestan people who left IVC region and got settled in west (probably after a clash with Angirasa clan people, and hence, they intentionally demonified supreme Deity of the rigvedic Priests, means Angirasa Manyu or Indra). This would have compelled the Priests to compose special hymns to glorify **Manyu** as the Supreme Deity, just to counter the propaganda of the Avestan people.

In the Hymns, **Rv-7.104** and **Rv-10.87**, mention of the Dasas and Dasyus eating of flesh, but without directly naming them.

Q-20. Why does the Aryan Migration Theory(AMT) hold no water at all?

Ans: The supporters of **Aryan Migration Theory(AMT)** regularly profess that, the Aryans earlier resided in Eurasian Steppes, first moved to Bactria Margiana Archaeological Complex (BMAC) region, lived there for some time, composed the five Early Mandalas i.e. 2, 3, 4, 6, and 7 there, then migrated to east, and finally settled in the Gangetic plains of the Indian Sub-continent. The time period for the migration of Aryans to IVC, as speculated by many experts is anywhere between 1800 to 1400 BCE. But the following key points would explain that **Aryan Migration Theory(AMT)** lacks credibility.

1. **Disorder due to River Helmand as river Saraswati**: Some advocates of AMT stress that river **Helmand** that flows in present-day Afghanistan is the rigvedic river **Saraswati**. But it creates chaotic situation about the sequence of the Early Mandalas, as other important rivers like Vipas, Parusni, Sutudri, Asikani, Yamuna, Ganga mentioned in the Early Mandalas are

located to the east of river **Sindhu**, and can never go hand in hand with the river Helmand/Saraswati, unless the river **Sindhu** is crossed every now and then.

Some experts have gone to the extent that, they classify river **Saraswati** as a mythical character of **Rigved**.

2. **Absence of river Sindhu in the most of the Early Mandalas:** Among the Early Mandalas, in Mandala-4 only, there is a direct evidence of crossing of river **Sindhu**. The term, **Sindhu** found in many mandalas, can also mean a river/stream in general, sea or ocean, and proper name of the river as well. In Mandala-7, just to give benefit of doubt, one can stretch the battlefield from **Yamuna**, to east bank of river **Sindhu**, definitely no mention of crossing of river **Sindhu**. In other Early Mandalas use of the term **Sindhu** mostly indicates it as a stream or sea/pond and not a proper name of the river. When it is said that the movements of **Arya** occurred from west to east, river **Sindhu** should have been mentioned in all Early Mandalas. Its absence in most of the Early Mandalas, negates the claim of AMT supporters.

3. **Presence of river Rasa in the all Late Mandalas:** River **Rasa** is also part of **Nadi-stuti Sukta**, but reflected as a western tributary of river **Sindhu**. It has been mentioned in all Late Mandalas, but except Mandala-4 (similar to river **Sindhu**), it does not find its place in the Early Mandalas. If one goes by entry of migrating Aryans in Indian Sub-continent from the north-west direction, then river **Rasa** should have been seen in the all Early Mandalas.

Some Scholars try to connect river **Rasa** with river **Volga of Russia** so as to prove their pre-conceived idea of the Eurasian Steppes as the earliest home of the rigvedic people.

4. **Mention of Paktha as a friend in the Late Mandalas:** **Pakthas** are first time found in Mandala-7, but in the rival camp of King Sudas/Priests. At the time of Mandala-8, when the Priests got relocated to west of river **Sindhu**, they are seen in friendship with the rigvedic Priests. Had the Aryans migrated from west, and after spending a long time there, then moved to east, **Pakthas** would have appeared in many Early Mandalas. But that is not the case.

5. **Presence of Camel in Mandala-8:** **Camel** is not the animal of Indian origin, and was domesticated in Arabia, and Bactria prior to 2500 BCE. If the **Aryans** have come from the west, then they should have brought camel, and hence, prominently figured in the Early Mandalas. But it is found in the Late Mandalas only.

6. **Notable mention of Pavamana, and use of Sheep wool in Mandala-9** : Sheep wool, and use of its cloth in purifying of Soma Juice has been properly described in Mandala-9. Purified Soma juice is called **Pavamana**. Wool cloths are generally used to get protection from extreme cold climate. Also in Mandala-9, we find, clear mention of mountain origin Soma plant. Hence, in all probability, Mandala-9 would have been composed in extreme north-west corner region of the Indian Sub-continent. If we go by the version of champions of **AMT**, then the terms like **Sheep wool**, and **Pavamana** should have been the part of the all Early Mandalas as that region would have acted as the entrance for the Aryas. But except Mandala-4 (as Vamadeva crosses river **Sindhu**, and visits to extreme north-west corner), the term Sheep wool, is absent in other Early Mandalas and the word, **Pavamana** is not found in any Early Mandalas. On the basis of **AMT** which states that the Aryans entered IVC from the North-west corner, Mandala-9 would qualify as the Earliest Mandala of Rigved.
7. **Jumble of the Dasas and Dasyus as the aboriginal people**: Many scholars firmly believe that the **Dasas** and **Dasyus** of **Rigved** are nothing but black colour indigenous people, and the migrated Aryans are the white colour outsiders. Hence, there were regular clashes between the native persons and the intruders. But the characteristic features mentioned in the various Mandalas of **Rigved** do not qualify them as the human-beings. Based on the description available, **Dasa** is a four leg animal resembling domesticated Dog, and **Dasyu** is a bird who has no sharp nostril (Anasa). In reality, the **Dasas** are the **Hyenas**, and the **Dasyus** are the **Vultures**. Both used to attack the **Yajna** site just to eat remains of the animals that were sacrificed during Yajna. Both are the excellent scavengers.
8. **Angra Mainyu of Avesta and Manyu of Rigved** : In Avesta, rigvedic god **Indra** is described as the demon or trouble creator. He has also been demonified as **Angra Mainyu**. In **Avesta**, **Angra Mainyu** is nothing but evil spirit. But in **Rigved**, **Indra** is the Supreme Deity, care taker of all living things. Logically speaking, to portray any character as a devil, first requirement is that, it should be present in a **Physical** or at least **Wordy form**. As Mandala-7 informs us that, the War of the Ten Kings is nothing but real fight between two groups- one group represented by the Priests, Sudas, Trtsus, who are the **Indra Lovers**, and other group of the ten kings who stand opposite to them, are the **Indra haters**. The concurrent/simultaneous presence of both **Indra Believers**, and **Non-believers of Indra** on the landscape of rigvedic text, conveys that Avestan people, who call **Mythical God Indra** as a **Demon**, would have been originally from the group of ten kings/tribes.

Based on the circumstantial evidence present in Mandala-8, **Anus**, one of the **Five**

tribes of **Nahusa**, who have been specifically described by **Kanva**, the lead composer of Mandala-8, as the **Brave Champion** (along with **Turvasa**) fit into this criterion. Similarly, a section of **Bhrgus** who had earlier aligned with the **Druhyus**, would have joined **Anus** in opposition to **Angirasa's Manyu** or **Indra**, and the sacrifices made in **His** name. When several Yajnas with animals as well as human sacrifices, did not produce desired result of obtaining good rains for a longer duration, then the **Anus** and a section of **Bhrugus** would have revolted against the hardcore Priests led by the **Angirasa** clan. Ultimately, it would have led to excommunication, separation, and then migration of **Anus** and **Bhrgus** to the west, but outside the I-SV region, finally culminated into formation of an Independent Avestan culture, highlighting **Indra** who failed to meet the expectations of the people, and some rigvedic Deities as the Demons. Hence, Avestan **Angra Mainyu**, is nothing but **Angirasa's Manyu** means God **Indra**. To nullify the adverse remark of Avestan people, subsequently, the rigvedic Priests would have composed special hymns in the name of God **Manyu** that are the part of **Mandala-10**. Probably, due to this reason, we find many similarities in Avestan and Rigvedic cultures, including, language, composition of hymns, fire worship, Soma, transfer of knowledge from one generation to other etc. A combination of the **Physical Power of Anus**, and the **Word Power of Bhrugus** would have provided basic strength for the creation of new culture very similar to rigvedic culture. By 1500 BCE, an independent Avestan Society would have been existed in the Helmand region of present-day Afghanistan, that had moved away from I-SVC, but continued with its Tradition of creation and Oral transfer of the knowledge from one generation to next.

Now it is generally accepted by many, that there is no race called **Aryan**. If we go by Max Muller's late clarification about the term **Arya**, then one can say that, **Aryans** means all those people who spoke ancient **Sanskrit**, including the **Believers**, and the **Non-believers of Indra**.

Q-21. Is it possible to link Rigved to Indus Valley Civilization?

Ans: Before getting into the actual answer, it is necessary to know, why the Indus Valley Civilization was abandoned by the People.

Many researchers believe that the collapse of the Indus-Saraswati Valley Civilization (IVC) was mainly caused by the climate change. Some experts believe the drying of the River **Saraswati** that began around 1900 BCE, was the main reason of migration, while as, others conclude that a great flood would have struck the area. Some feel that the regular monsoons, or winds that used to bring heavy rains to IVC area, would have moved eastward causing frequent droughts. Monsoons can be both helpful and detrimental to a climate, depending on whether they support or destroy vegetation, and agriculture. It is also said that by 1900 BCE, the Indus Valley climate grew cooler

and drier, and a tectonic shift may have diverted or disrupted river systems, which were the lifelines of the Indus Valley Civilization.

Whether it is an environmental disaster or severe drought for many years or outbreak of diseases, and death of a large number of people, the fact is that Indus-Saraswati Valley Civilization was abandoned by the people in a phased manner, and is believed to have started around 1900 BCE in some parts of IVC, and continued till 1200 BCE. Some scholars profess that. initially, the Harappans may have randomly migrated from the west of river Sindhu to the east region, and stayed temporarily at different places, and finally decided to settle along the rivers Ganga and Yamuna where they could have seen surety of water for a whole year, and hence established villages and isolated farms there.

Recent study of the researchers from IIT, Kharagpur points out that, **900-year drought would have wiped out Indus Valley Civilisation** (please see Appendix “A” for detail).

One thing is common between the IVC and **Rigved**, both shares the same area for the activities mentioned, i.e. North-west region of the Indian Sub-continent. Now take a fresh look at the **Rigved**. In all mandalas of **Rigved**, we find the description about the constant fight between **Indra**- a mythical god, and **Vritra/Ahi**- a serpent/dragon/demon. In **Rigved**, it has been repeatedly highlighted that, upon killing of **Vritra**, **Indra** gets water released from Vritra's custody. **Ahi** and **Vritra**, the two imaginary characters that are regularly portrayed as the real villain for the rigvedic society, and **Indra** as the saviour. In **Rv-5.32**, **Vritra** has been described as a water sucker from the rain-cloud/ rain-stealer or cloud abductor, or an **enveloper**, and **Ahi** who besieges/obstructs the waters that were meant for the rivers. In other words, both fictional characters basically represent the **personification of drought**, and enemy of legendary **Indra**. This means to say that, the rigvedic composers, in a poetic way, tried to present the **real drought like situation** prevailed over there, during the period of composition of **Rigved** (almost around 1200 years duration).

From the availability of water point of view, when rigvedic river **Saraswati** is taken into consideration, then all Early Mandalas (Mandala-2 to 7) do reflect its pathetic state. A verse from Mandala-3, **Rv-3.23,4**; indicates that the composer becomes extremely happy, upon reaching **Ila's** station/place, when he sees two more rivers in addition to river **Saraswati**. It indirectly brings out the fact that, during the time of Mandala-2, when the Priests, and Bharatas lived on the bank of river **Saraswati**, there was acute water shortage, and therefore, they had to move upwards in search of better living conditions. In Mandala-4, although, there is no mention of river **Saraswati**, Hymns-16 to 19 typically in poetic styles, point out non-availability of water in it, and the reason for same. But in Mandala-5 verse, **Rv-5.41,11**; the Rishi expresses as if river **Saraswati** has already gone to the

heaven (means disappeared), upon hearing his effectual speech/Yajna, **she** should come in flowing condition from a mountain. Through a verse, **Rv-6.61.14** the composer, indirectly threatens to his beloved river that, if it fails to provide sufficient water to the people, then they would have no option but to leave **her** banks and would go to distant countries. Mandala-7 reports that all Purus dwell on her banks only during rainy season/grassy banks. It also records that during the time of **Nahusa, Saraswati** used to flow from mountain to ocean, indirectly means, it was an earlier story, but that was not the situation when a particular verse was composed.

During the period of Mandala-9, possibly, due to frequent failure of Monsoon/rain, the snow cover of the mountains of extreme North-west corner of I-SV region would have become very thin. Hence, the Priests were able to move freely in that area, and probably visited places like Gilgit-Baltistan, Kashmir those were unknown to them earlier. Abundant availability of Soma plant would have made the Priests to focus their attention on the preparation, and purification/Pavamana of its juice there. Due to snow melting, there would have been many streams flowing in that region, and same thing has got reflected in the form of frequent comparison of flow of Soma juice as a stream in their compositions. Probably, because of water scarcity in other areas of IVC, the Priests would have spent considerable time in that region, and composed Mandala-9, totally dedicated to Soma Pavamana. A comparative study of the **vocabulary of Mandala-9** and the **Vocabulary of Mandala-8**, reveals that, the **Mandala-8** contains variety of words, those are not found in many rigvedic mandalas. It means, during the period of Mandala-8, the Priests came in contact with many outsiders, whereas, during the period of Mandala-9, it appears that they had limited contacts with others including other rigvedic tribes, and probably remained confined to the Extreme North-west corner of IVC only for a very long time/many generations, and hence we find many words related to Soma juice, Indu, mountain, stream etc.

Taking into account the imaginary but regular battle between **Indra** and **Vritra/Ahi** for getting release of rain or water in all rigvedic mandalas, precarious condition of river **Saraswati** prevailed during the Early Mandalas, and the stay of the Priests first on the west side of river **Sindhu** during Mandala-5 and 8; then their relocation to the Extreme North-west corner in Mandala-9 for a very long duration, definitely manifest their **Struggle for Water**.

When the aforementioned factors are evaluate in a proper context, then we get the probable answer to the Question-21. The Stories of regular killing of Vritra/Ahi, and Vala indirectly bring out the fact that there would also have been severe Drought Like Situation faced by the Rigvedic Priests for a very long duration, who too lived in the Indus Valley area around the same time.

Based on the existing similarity of the water problem faced, when **Rigvedic period** is **superimposed** over the **IVC decline period**, a clear picture emerges depicting Rigvedic

composition as the integral part of IVC, and hence, it can now be redefined as the **Indus-Saraswati Valley Civilization (I-SVC)**.

During the Late Mandalas, despite living to the west of river **Sindhu** for a long period, the rigvedic Priests, who kept moving from place to place in search of better living conditions, even explored the extreme North-west corner of Indian Sub-continent during Mandala-9, when felt that they were missing company of their ancestors' favourite river **Saraswati**, then started moving to the east in batches, stayed on its bank for **some time, experienced hardship there, slowly moved to further east, and finally got settled on the bank of river Ganga (Wamana Pattern)**. Some Hymns of Mandala-1 and 10 do indicate the transition phase, wherein, the people moved from the west of I-SVR to east. Earlier, **Purus** would have just got relocated themselves to the east of their places of residence and formed **Kurustate** in present-day Haryana. **Yadus** who possessed huge wealth in cattle decided to settle on the bank of **Yamuna (Krishna Pattern)**. **Turvasas** being more aggressive (**Kanva** in Mandala-8 calls **Anu** and **Turvasa** as the Brave Champions), moved further to east of river **Ganga**, and **established their kingdoms on the banks of new rivers Sarayu and Gomati (Ram Pattern)**.

Druhyus, who lived in isolation after the War of Ten Kings in the South-west corner of IVC(Mohanjo Daro area), would have gone to Anatolia-Syria region with the traders, through **Bolan Pass**, where they earned the name as the warriors, subsequently formed the Mitanni dynasty.

Anus and a section of **Bhrigus** went to west through **Khyber Pass** in, present-day Afghanistan, lived on the bank of river Helmand for some time, and formed Avestan Culture there.

Bhrugus who moved from east to west of river Sindhu after Mandala-4, would have got split into three sections, a section that earlier came with Druhyus to fight a war, would have gone to west with **Anus**, other group that remained in Druhyus country, would have further got divided into two parts, one major sub-group would have joined the mainstream Priests during the period of Mandala-1, and a small group travelled along the west coast of India in ships/boats with the commoners in search of better living conditions/availabilty of water mainly, and finally got settled in present-day Kerala state /Konkan region (**Parashu-Ram Pattern of settlement** or Bhargava Rama or Rama from Bhrugu clan).

Q-22. Compare the War of Ten Kings with Mahabharata War. Highlight similarities and contradictions present in them.

Ans: A Comparison based on the selected characters present in **The War of Ten Kings of Rigved**, and **Mahabharata War** has been given in a tabular form, below,

Sr. No.	The War of Ten Kings	Mahabharata War
1.	Background: The War of Ten Kings is fought between Bharata King Sudas, and Ten other kings, their names are, Anu, Druhyu, Puru, Turvasa, Yadu, who belong to a well known group of the Five Tribe, and other five tribes- Alina, Paktha, Bhalana, Shiva, and Vishanin; who are first time seen in Rigved, directly in the battle-field. The war is probably fought to acquire the area where water availability is better. Bharatas are projected as the truly affected tribe due to drying up of the river Saraswati. Hence, a war can be called as the Struggle for Water.	Background: The Mahabharata War is a battle between the Kauravas (hundred brothers) and the Pandavas (Five brothers). When Duryodhana, the Eldest son of Dritarashtra refuses to give Five villages to Pandavas, then latter decide to go far a war to get legitimate share in the ancestor property. Pandavas (five brothers) are presented as the victims of the circumstances. A war can be termed as the Struggle for Power.
2.	Nahusa- defined as the Forefather of the Five tribes, basically represents a figure of the past or projected in a flashback, but has left his influence on the Five Tribes as the non-believer of Indra.	Bhisma-is the Grandfather of both Kauravas and Pandavas. Very much present, and takes part in the war from Kauravas' side. Though he has liking for the Pandavas, but is helpless in giving justice to them.
3.	Yayati - though not the main character in Rigved, but clearly described as the son of Nahusa, and probably the ancestor of both, Bharatas and the Five Tribes. His five sons would have born when he lived with his Father, Nahusa. But when he shifted to the location of the Priests, he would have started a new family life there. Sudas and Five Tribes of Mandala-7 could be the fifth generation of Yayati.	Kunti- is projected as the mother of Pandavas (three her own son, and two step sons). But she has one more son, Karna, who is born earlier to her marriage to Pandu due to a boon given by Sage Durvasa. But Karna is a close friend of Duryodhana, and hence is on the side of Kauravas. In other way, the War of Mahabharata can also be described as the War between Pandavas and Karna. Both Pandavas and Karna represent the next generation of Kunti.
4.	The Priests- The majority of rigvedic Priests are the supporters of the	The Brahmins- Dronacharya, Ashvathvama, Kripa and Kripacharya are the main persons

	Bharatas/Sudas. Since inception of Yajna ritual, Bharatas provide all needed support to them. Hence during the Early Mandalas, the Priests keep moving with Bharatas from place to place. But Bhrgus appear to be friends of Druhyus.	in Mahabharata, who belong to the Brahmin community, but are on the side of Kauravas as they have moral obligation to fight the war for Hastinapur kingdom.
5.	Indra- Indra is the most favourite Deity of the Rigvedic Priests. In Yajna ritual, He is regularly invoked to get rains, to kill the Dasas and the Dasyus, to solve many problems of rigvedic society including victory in war.	Indra- In Mahabharata, Indra is seen as the mentor of Arjuna . To safeguard the interest of Arjuna in the futuristic war, Indra goes to Karna as a begger, and tactfully demands Kavach Kundal (a natural protective armor) from him.
6.	Trtsu- Probably, he comes from the south-east corner of the I-SV region, that is present-day Gujarat state. In his kingdom, during the earlier time, the river Saraswati used to get drained in ocean (Rann of Kutch may be the part of kingdom), and due to its drying up, he can also be termed as the affected party. Lothal, Dholavira are the famous Indus Valley sites, part of his kingdom. The area would have been the major sea trading centre, had regular trade contacts with the Mesopotamia. Vasistha would be from his kingdom, and hence known to him. Probably, on invitation from Sage Vasistha, Trtsu joins the war. Trtsus provide active support to Sudas/Bharatas and play a key in defeating Ten Kings and the friends of Bheda. Without timely but strategic support from Trtsus, Bharatas would not have won the War.	Krishna (a person)- He is also known as Dwaraka-dhish , means king of Dwaraka . As per legend, Dwaraka was situated on the sea coast of present-day Gujarat state. Though Krishna takes no direct part in Mahabharata War, but by becoming the driver of chariot of Arjuna (Parth-Sarathi), provides moral and tactical support to Pandavas, acts as Guide and Philosopher for Arjuna, Additionally, on many occasions, He instigates Arjuna to draw the best out of him. Even though Krishna pretends to be neutral in the war, but He leaves His marks everywhere in the war including incapacitation of Bhisma by engaging Shikhandi , beheading of Drona using Drishta-dhyumnu (Naro va Kunjaro incident), killings of Jayadratha and Karna by instigating Arjuna , etc. He also provokes Bhima , and indirectly hints him to hit the thigh of Duryodhana using his Mace in Gada-yuddha.
7.	Purukshetra- The War of Ten Kings is fought on the bank of river Parusni , but	Kurukshetra- Mahabharata war is fought on the Kurukshetra . From numerical strength

	after the victory, king Sudas decides to settle in Purukshetra , means Puru's land. From the number of Kings present in the opposition camp, the numerical strength of Sudas army would have been less than his opponents.	point of view, Kauravas's Army is bigger in number than the Pandavas. Many Kings who participate in the Mahabharata war are actually related to each other.
8.	After-effect of War: Despite winner in the war, Bharatas lose the importance as the close associates of the Priests, and nowhere appear in the Late parts of text. The Late Mandalas of Rigved inform us that, Turvasa and Yadu go closer to the Priests. On a few occasion, Anu is seen with the Priests in Mandala -5 and 8. Puru is also found taking part in Yajna on some occasion, but no active reference of Druhyu anywhere in the late parts. Also Trtsu goes missing after the war.	After-effect of War: All the opponets of the Pandavas including hundred Kauravas, Bhishma, Drona, Karna, (but excluding Kripa, Kripacharya, and Asvathvama) get killed in the war. After the complete victory in the war, Yadhishira, the eldest son of king Pandu becomes the king of Hastinapur. Dritarashtra, Gandhari, Kunti, Vidhura jointly decide to follow Vana-prasthashrama. After Pandavas rule, Parikshita the grandson of Arjuna takes over the reign and rules Hastinapur. It means, that there is continuity in the dynastic rule.

Q-23. Describe Rigved in a few words, covering its important features?

Ans: Rigved is a poetic commentary on the lifestyle of ritual loving Priestly Community People of Indus-Saraswati Civilization Era; their attempt to control the natural forces by performing Yajnas; and their explanations to justify the occurrences of the natural but unexpected events using some imaginary characters and incidences.

References:

1. “ Rig Veda”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF format
2. Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)

“It is relatively easy to question someone's answer than answering his/her question.”

During ancient times, whenever the Brahmins from different parts of the Indian Sub-continent met each other either accidentally or intentionally, **Sanskrit Language** and the **Rigvedic Rituals** would have served common subject/factors for their discussions. Also these two ancient features would have kept them connected with each other despite living in the diverse local conditions/regional cultures. **Sanskrit based Rigvedic Hymns are the main evidence that we have today, representing Indus-Saraswati Valley Civilization.**

Appendix “A”

News published in **The Times of India** dated 16th April 2018

900-year drought wiped out Indus civilisation: IIT-Kharagpur

Jhimli Mukherjee Pandey | TNN | Updated: Apr 16, 2018, 12:30 IST

KHARAGPUR: The **Indus Valley** civilisation was wiped out 4,350 years ago by a 900-year-long drought, scientists at the **Indian Institute of Technology** in Kharagpur (IIT-Kgp) have found. Evidence gathered during their study also put to rest the widely accepted theory that the said drought lasted for only about 200 years.

The study will be published in the prestigious Quaternary International Journal by Elsevier this month.

Researchers from the geology and geophysics department have been studying the monsoon’s variability for the past 5,000 years and have found that the rains played truant in the northwest Himalayas for 900 long years, drying up the source of water that fed the rivers along which the civilisation thrived. This eventually drove the otherwise hardy inhabitants towards the east and south, where rain conditions were better.

The IIT-Kgp team mapped 5,000-year monsoon variability in the Tso Moriri Lake in Leh-Ladakh — which too was fed by the same glacial source — and identified periods that had continuous spells of good monsoon as well as phases when it was weak or nil.

“The study revealed that from 2,350 BC (4,350 years ago) till 1,450 BC, the monsoon had a major weakening effect over the zone where the civilisation flourished. A drought-like situation developed, forcing residents to abandon their settlements in search of greener pastures,” said Anil Kumar Gupta, the lead researcher and a senior faculty of geology at the institute.

These displaced people gradually migrated towards the Ganga-Yamuna valley towards eastern and central UP; Bihar and Bengal in the east; MP, south of Vindhya and south Gujarat in the south, Gupta added.